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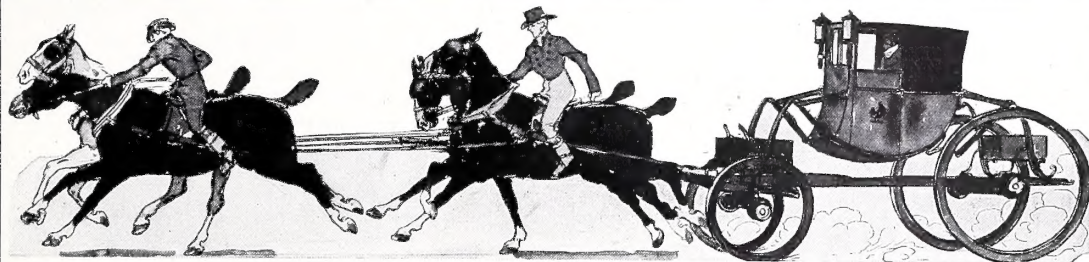
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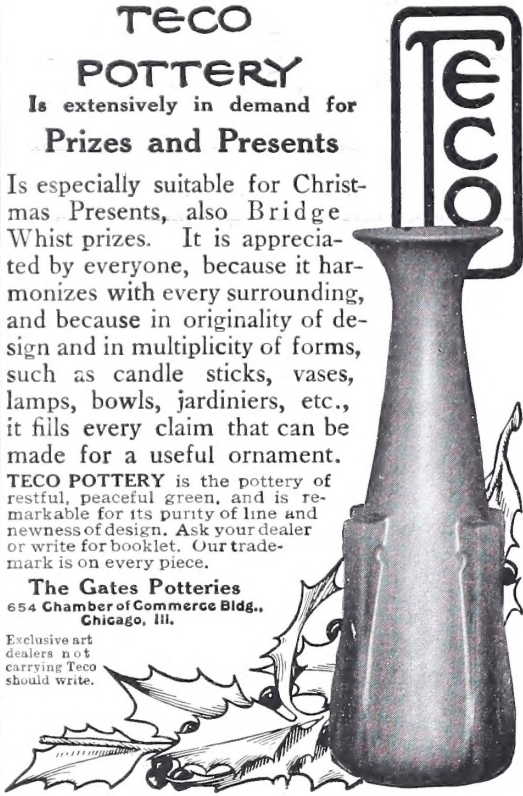
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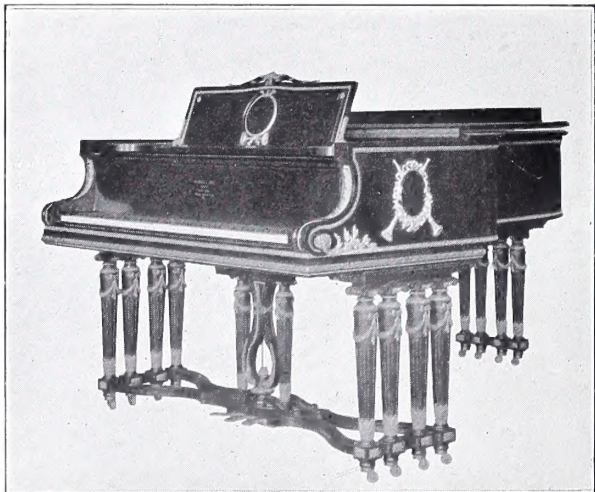
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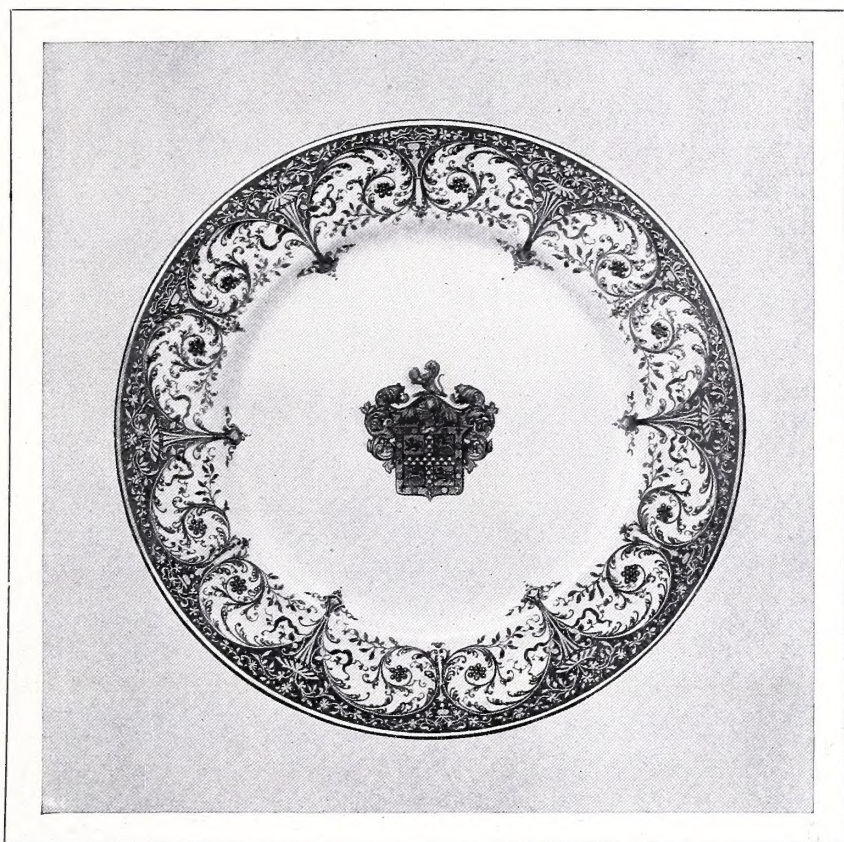
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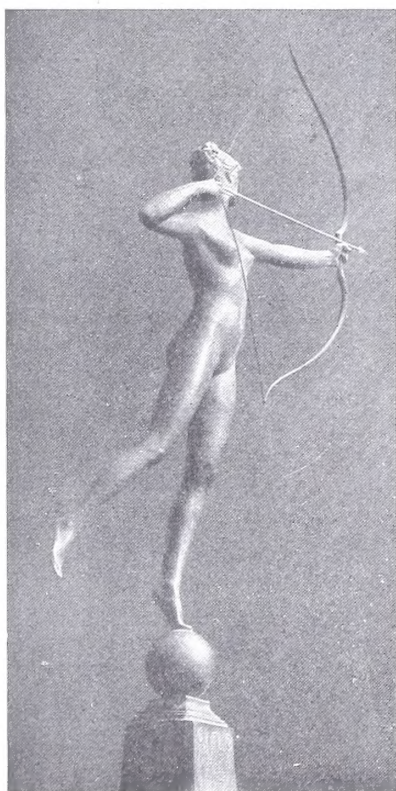
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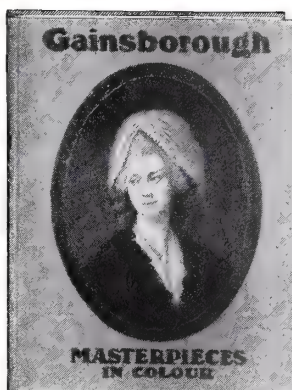
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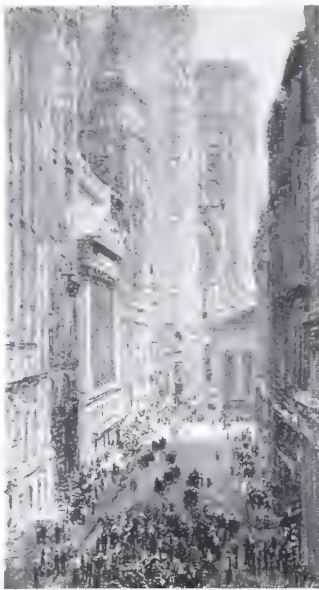
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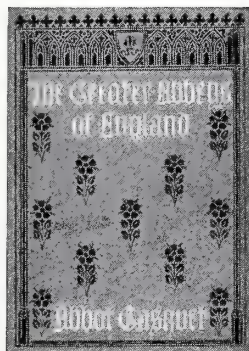
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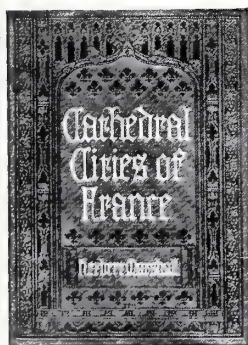
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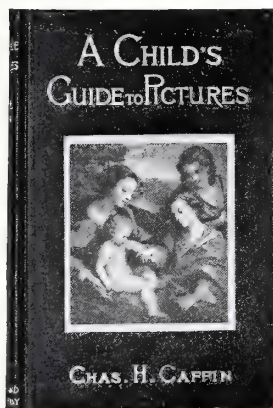
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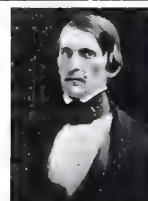
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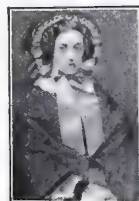
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AD. XXXII



1870

"LA SEINE À L'EMBOUCHURE DU CANAL ST. MARTIN"
FROM AN ETCHING BY AUGUSTE LEPÈRE

The INTERNATIONAL • STUDIO •

VOL. XXXVI. No. 142

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DECEMBER, 1908

GEORGE GREY BARNARD
BY J. NILSEN LAURVIK

THE art of George Grey Barnard is an autobiography of intense emotion, of great suffering and beautiful dreams fixed in bronze or breathed into marble and so made visible to the casual eye of the world, whose vision needs ever to be given greater amplitude and clarity by the seers who are most truly the see-ers of the beauty, the power and the inexpressible tragedy of life.

Others strive to produce art; Barnard is only concerned with reproducing life. Barnard is a great visionary who sees with the eyes of a mystic, to whom no thing, however small or mean, is insignificant. Every manifestation of life, however fleeting, is to him fraught with a hidden meaning; the spirit that has its being in and behind things, that is the very soul and impelling force of what, in the pride of our unconscious ignorance, we are pleased to call inert matter, is at once the goal and the point of departure of all his art.

Like all truly great mystics, Barnard is a primitive in his way of looking at and interpreting life: his *Hewer* is no unionized stone-cutter, measuring the number of his blows and carefully keeping his output down to the minimum, but a man all-absorbed with a tigerlike intentness on shaping to his will the matter in his hand—he is the blazer of trails, the symbol of the first man who has adventured into unknown paths, the Columbus of the world. He typifies the stone age of every epoch in man's conquest of the forces of the universe, which yield with a hard, flintlike stubbornness to the awkward, initial attempts of the human intellect to wrest somewhat of its power, to penetrate into its mystery. Thus, on the frontier of every discovery, and marking every advancing step in the slow march of progress, you will find the marks of the hewer. He is a universal figure, belonging to no land or clime. And that is the supreme

virtue of Barnard's work—it is not parochial; the language of his art is not marred and circumscribed in its appeal by colloquialisms. This largeness of utterance, this sweep of vision are no less characteristic of his earlier work than of his recent productions. This is well illustrated in the monumental group called *I Feel Two Natures Struggling Within Me*, executed some twenty years ago in Paris when the sculptor was a comparatively young man, wholly unknown to the art world. In this group, now owned by the Metropolitan Museum, he has expressed the eternal duality of human nature, wherein the base and the exalted continually struggle for supremacy, revealing a rare power of visualization and technique, the more remarkable considering the youth of the sculptor at the time these epoch-making figures were created. I say epoch-making deliberately, using the term in relation to American art, for up to this time we had produced in sculpture little more than a superrefined dilettanteism that ingloriously played the sedulous ape to this and that past period with no eyes or ears for the eternal and ever-present truth and beauty inherent in life itself. Then came this man Barnard with his heroic figures of the *Two Natures*, conceived in solitude and poverty and cast in an epic mold that placed him at once with the greatest in his art. Before its advent he was a poor, unsought nobody, save for a few discerning spirits; the day after its appearance he was one with the big men of his time. The passing years have only served to confirm this fact, and what he did in his twenties holds its own with the latest productions from the hand of the mature man.

It is of no little interest to briefly note here somewhat of the process that went to the making of these two figures. To begin with, Barnard, like all great sculptors, is chiefly concerned with the play of light on the ever-changing and infinitely expressive surfaces of the human body, so that light—the glory of light on the summit of things and the

George Grey Barnard



Photograph by W. A. Cooper
PAN

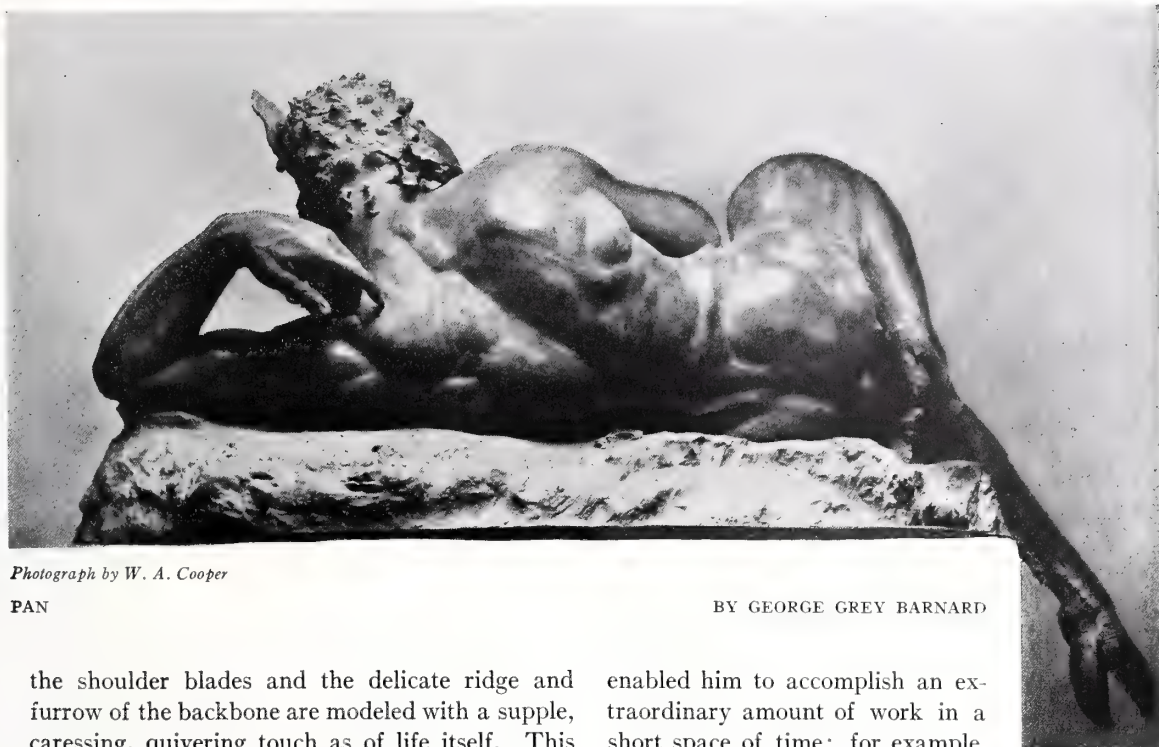
BY GEORGE GREY BARNARD

mystery of light in the shadows—becomes his true vehicle of expression wherewith he reveals whatever life holds for him of beauty, of grace, of dignity. This sense of the right use of light achieved a sort of culmination in the *Two Natures*, which was modeled in a semidark studio where the models had to be led to their model-throne by Barnard, whose eyes alone pierced the gloom. But even he, with his catlike perception of the most delicate nuances of light, was able to see only the essential form, the elemental vigor of the figure before him, which is the secret of the utter simplicity and strength of his work. Where the contour of the body was revealed to him round and smooth and glowing with light, he piled on his wet clay; and where it lay obscure, enfolded in shadow, he scooped out the clay until the figure under his hands grew into the image of the living, breathing figure before him; and it happened not infrequently, toward the completion of his task, as he walked back and forth with eyes half shut, putting on a dab of clay here, taking away a portion there, that he would mistake the living model for the figure into which he was breathing the breath of life, so closely did he approach that outer and mysterious verge on which trembles the spirit of life: hence, the energy and throbbing verisimilitude of all his figures. They are bathed in a light and atmosphere that reveal the organic principles of life in a manner more urgent, more compelling than life

itself—that is, life as seen by the ordinary everyday eye of hurrying people. And that, too, is the reason why these figures rivet the eyes of the passing casual man or woman as do few figures in real life, and it is a matter of no surprise that at first glance they seem strange, filling the ordinary spectator with a feeling of doubt, of uneasiness and wonder as to whether, after all, this is not a far-fetched and hyperbolic presentation of life, so different is it from the truth they are accustomed to. But, be it remembered, just so different is all great revelation in comparison with the every-day journalism of life. In a world of subterfuge, of cross purposes and deception, nothing is stranger, more shocking than the unsophisticated childlike truth of the simple person whose method of approach is always direct and straightforward. When this spirit is carried into art, as in the case of Barnard, it will inevitably produce great work if the means of expression is sufficiently developed, and just as inevitably will it be art that will be misunderstood and falsely interpreted by the small—for a time, but only for a time.

In the sculpture of Barnard, as in the work of Rodin, we see a vital, almost consuming energy that appears to bestir itself within the clay or marble as it flows out in the undulating, rhythmic movements of thews and muscles, in the suggestions of the delicate yet withal powerful bony structure of the body under its finely drawn covering of soft flesh and smooth envelope of skin, as in the prostrate figure of the *Two Natures*, where

George Grey Barnard



Photograph by W. A. Cooper

PAN

BY GEORGE GREY BARNARD

the shoulder blades and the delicate ridge and furrow of the backbone are modeled with a supple, caressing, quivering touch as of life itself. This is no less true of his well-known bronze figure of *Pan*, which adorns the northeastern corner of Columbia University campus. Though conceived as a purely decorative arrangement, it is none the less vital and suggestive of the underlying spirit of life, which in this case is the joyous, indolent adolescence, the pagan, primitive love of the woods, of all the sweet perfumes, rich colors and sweet sounds of the halcyon days of fragrant youth, rather than the desperate, soul-crushing passions, joys and sorrows of mature manhood. With the discerning, this lazy creature of infinite good nature has already become a sort of classic in the art of our country—one of the very few so far, and one destined to remain incomparable for some time to come. In its suavity and suppleness of modeling it reveals Barnard's virtuosity in a striking manner. It has all the freedom and spontaneity of what we are pleased to term a "sketch" with the dignity and impressiveness of what we so often mistake for a "finished" composition. The modeling of the mobile features of the old god's luxuriant face, executed in eight consummate final sweeps of the sculptor's two thumbs, is in itself a *tour de force* indicative of the man's perfect mastery of his medium. To say that he thinks and feels in clay would hardly be an exaggeration. This virtuosity in the handling of his medium, combined with an unusually robust physique, has

enabled him to accomplish an extraordinary amount of work in a short space of time; for example, the one hundred and odd figures that are to comprise the sculptural decorations of the Pennsylvania Capitol building at Harrisburg were all modeled three times in clay by Mr. Barnard, who, moreover, will himself put the finishing touches on the marble figures.

Mr. Barnard was born in Bellefonte, Pa., in the year '63, and at a very early age went West, where he lived in Chicago until he was twelve years old; after which he spent four years in Iowa, on the Mississippi river, roaming about the country, becoming acquainted with all the creatures of that region. This love of nature, which almost made a naturalist of Mr. Barnard, was aroused through his intimacy with a delightful old sea captain, who opened up to the boy of nine a new world of color and form in his remarkable collection of shells and minerals which later became the nucleus of the collection of the University of Chicago. This early knowledge of the marvels and beauties of nature has been supplemented from time to time throughout his whole life, and may be said to furnish the background against which the man's mature thought has expressed itself, as in his large carved oak clock completed while Mr. Barnard was yet unknown in America.

In this great clock Mr. Barnard has striven to interpret the whole of man's struggle in relation to the universe, although the initial conception of the

George Grey Barnard



Photograph by W. A. Cooper

MAIDENHOOD

BY GEORGE GREY BARNARD

idea is based upon Scandinavian mythology, of which Mr. Barnard has been an ardent and intelligent student. The wood of the clock itself, therefore, becomes the giant tree of Norse mythology, or the spirit of life itself, with its roots running down into primal matter, while all about flows the ocean of chaos. Struggling amid the waves, winding in great coils, is the huge Mithgard serpent, representing the force that has grown out of inert matter; then man appears battling with the serpent, symbolizing humanity's struggle with the natural forces of the world. Among the many groups that tell the story of the ages in this clock of universal time are the three gods of creation: one reaches with aimless hand for a bit of drift

carried by the tide; another takes it and breathes into it the breath of life, and the third speaks to it and endows it with a soul. The central feature of the scheme, standing out in relief from the massive movement and struggle, is the sculptor's trinity—man, woman and child; while above the element of struggle at one side of the clock face is the delicate figure of a girl, typifying the purity of life at its summit. While this large carving is the sculptor's first and only effort in the handling of woods, it nevertheless remains one of his most interesting achievements. It is marked by a true understanding of the particular character and texture of wood which is in itself so different from that of marble or bronze, and offers an instructive

George Grey Barnard



Photograph by W. A. Cooper

MAIDENHOOD

BY GEORGE GREY BARNARD

example of a man adapting himself and getting the most out of the material in his hands. It is interesting to note Mr. Barnard's own words in regard to this particular piece of work:

"Every child in our day inherits the precious 'Life of the Past' in a wealth of detail and sense of growth of the world that could not belong to Homer or Phidias. From reading our histories of 'Man and Earth,' a vision in its ensemble taking the form of an evolution becomes an ever-present consciousness. This consciousness and relation of earth, its elements, wind, water, roots and unseen powers, with man struggling out from it all like a spirit on the waters, is what I have feebly expressed in my carving of oak. Struggling against and out

from the water and roots gleams here and there a serpent form, typifying unseen power, Man. This struggle between the elements and man goes on up to the foot of the dial, where the water ends and roots first take bud and leaf—the two sources of nature in the form of man and woman, holding urns from which water flows in the depths below, the maiden at the top typifying peace and simplicity, the true rulers over all."

Like Saint-Gaudens, Barnard also served his apprenticeship as an engraver, earning his living for about three years as a worker in gold and silver ornaments. At the same time he was modeling in clay, and had determined upon his life work, which no amount of either good or bad fortune could

George Grey Barnard



Photograph by W. A. Cooper

THE HEWER

BY GEORGE GREY BARNARD

alter. At the age of seventeen he lived and worked in Chicago a whole year on the sum of eighty-nine dollars, drawing and modeling at the Chicago Art Institute. Here it was that he became acquainted one day with the work of Michelangelo. That was the first great impetus that his creative spirit received, and from that day the evolution of his art was sure and steady. At the end of the year in Chicago he received an order for a portrait bust of a child, which gave him his first experience in cutting marble. This commission, for which he received the sum of three hundred dollars, opened the road for him to Paris, where for twelve long years he struggled with poverty and want, to realize his own personality. At this time it was not at all unusual for him to live many months on a little rice and milk, working constantly sixteen hours a day. This devotion and perseverance brought its

rewards, however, when in '94, at the age of thirty one, he won an unusual triumph with his work at the Salon of that year. About this time, too, he made the acquaintance of the late Mr. Alfred Corning Clark, who brought encouragement to him at a most critical time by purchasing one of Barnard's early works, entitled *The Boy*, which in many respects is one of the most charming and delightful of the sculptor's many creations.

Comparable with his *Two Natures*, as showing that unknown and mysterious power in the world that both seeks and is sought, is his work called *Brotherly Love*, which was made for the tomb of a Norwegian philanthropist. It shows the nude figures of two young men, with their heads partly buried in the rough marble, through which they seem to be groping with outstretched hands for each other. I remember when first seeing this



Photograph by Baldwin Coolidge

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PRODIGAL SON
BY GEORGE GREY BARNARD

George Grey Barnard

striking monument in the old cemetery of the little sea-coast town in Norway that it seemed to epitomize Emerson's idea of friendship: the man whom we are all seeking and whom we so seldom find. And this man is Barnard himself—he is the one man who we need most in the art life of our country; his work is like an invigorating breath of fresh sea air that must surely have its influence in giving a more vital and higher meaning both to life and art. That he is a unique personality in the art life of our country and one of the few truly great sculptors of our time, all who see the exhibition of his work in the Boston Museum of Fine Arts must admit; and it is a fitting tribute to the man's art that it is thus honored in his own country and in his own day. J. N. L.

THE exhibition of Mr. Barnard's works at the Museum of Fine Arts, Boston, includes:

1. *Prodigal Son*. Modeled 1904—Moret. From the group called *Love and Labor* or the *Unbroken Law*, made to decorate the left side of the main entrance to the Pennsylvania Capitol buildings.
2. *Mother*. Modeled 1904—Moret. From the group called *Burden Bearers* or *The Broken Law*, made to decorate the right side of the main entrance of the Pennsylvania Capitol buildings.
3. *Youth* (falling). Modeled 1904. From the group called *Burden Bearers* or *The Broken Law*, made to decorate the right side of the main entrance of the Pennsylvania Capitol buildings.
4. *Hewer*. Composition, 1889, Paris. Modeled, 1895, New York. From a projected group of fifteen figures called *Primitive Man*. An attempt to tell the story of human labor.
5. *Maidenhood*. Modeled 1896, New York.
6. *Two Natures*. Modeled, Paris, 1887. ("Struggle between dark and dawn; the dawn may rise, the dark, apparent conqueror, never can.")



PORTION OF CLOCK
IN WOOD

BY GEORGE GREY
BARNARD

7. *Bust of Professor Leeds*, a scientist by profession, a poet at heart. Modeled while the man sat dying. 1900, Philadelphia.
8. *Bust of A. H. Hewitt*.
9. *Maiden's Bust*. Modeled 1897, New York.
10. *God Pan's Head*. From original statue in Columbia College Park, New York. Modeled 1895, New York.
11. *Small Mask of Faun* (for the basin of God Pan). Modeled 1896.
12. *Boy with Book*. First completed statue. Modeled 1884, Paris.
13. *Brotherly Love*. Modeled, Paris, winter 1886-87.
14. *Visitation*. From the *Urn of Life*, 1897.
15. *Father, Mother and Child*. From the *Urn of Life*. Modeled 1897, New York.
16. *Man Struggling in Chaos*. From lower part of clock. Modeled 1887.



Property Metropolitan Museum of Art

Photograph by G. C. Cox

THE TWO NATURES
BY GEORGE GREY BARNARD

Colonial Rooms for Country Houses



Courtesy Tiffany Studios

ROOM FURNISHED IN COLONIAL STYLE

HEPPELWHITE TENT BED (1780)

COLONIAL ROOMS FOR COUNTRY HOUSES—A SUGGESTION IN FURNISHING BY MINNA C. SMITH

THE tent-room is a quaint name to be given a guest-room, suggestive of a brief visit of the modern kind to a visitor whose tent is pitched in a country house in a tent-bed of the olden day. A model of such a room, seen at the new Tiffany Studios in Madison Avenue, has all the charm of an original colonial room, as they are still to be found here and there in New England where certain ancestral homes retain the furniture much as it was in the period of Heppelwhite. In this model room the tent-bed is of mahogany, a 1780 Heppelwhite. It is as wide and long as the latter-day double bed, but it is lower than the four-posters usually seen, and has the effect of being a little bed. The original glazed chintz, in a forgotten blue and a perennial tan, tents it gracefully, and its rope and canvas, that held the multiple mattresses of the past, are strong in their

place, an evidence of originality in an old bedstead which only an athlete in training would nowadays care to retain in use. The foot-posts halt the student of colonial furniture with pleasure in their delicate carving and slender, tapering, square legs. The acanthus leaves on the capitals are worked out with peculiar charm; the same motif is repeated on the caps at the tops of the posts. The old cast brasses that cover the screws are well wrought, their design an urn. The head-posts are plain, characteristically, and at the headboard the chintz is short to come inside the headboard in the true old housekeeping way. This is a pattern and example to any one following in country house furnishing the rules of old that made beauty and utility lie down together.

Near the foot of the tent-bed is a Pembroke table with two drop leaves, which, opened, make an enticing oval. It has square, tapering legs, and a decoration of a strip of satinwood, relieved with ebony as an edging to the tops of the legs and to the apron. Beside this table is an early Heppel-

Colonial Rooms for Country Houses

white chair with pierced shield back, serious Puritan black haircloth seat, and flutes on the legs that are square all the way down. The castors are an added modern note.

Against the wall is a Sheraton secretary with its dignified bookcase top, its feet rather French in type. Four little drawers within the bookcase show engagingly through the glass. Below the flap writing-board are four roomy drawers edged with cross-band inlay of tulip wood and bold beading that looks light and cheering against the dark mahogany. Two pull-outs hold the writing-board, and behind it are more little drawers. On high, over the bookshelves, is a most cheerful plinth, centering the pediment with an inlay in the design of the Prince of Wales's feathers. It is a brave Troy piece made in this country a few years after the Declaration of Independence. Half a century earlier in date is a Dutch dressing-table against

the wall at the head of the tent-bed. It is of a dark-grained mahogany, with cabriole legs and an undulating front, the drawers undulating deeply, giving a recess for the knees when one sits down before it, a most luring dressing-table, good to look at and to use. Near it is a three-cornered washstand with solid top and legs, and curved veneer front, a flat stretcher, a little drawer, a basin-opening for a small, old-fashioned basin, tiny depressions on either side for soap or balm box, and a bit of a shelf at the pointed inside corner on top of all, perhaps for a candle, perhaps for a bottle.

Opposite the Pembroke table at the wall is a chest of drawers with a late Sheraton mirror above. The bureau is American, showing the Heppelwhite influence, with inlay drapery on the apron at the bottom of a cord and tassels in satinwood, emphasizing an inlay of satinwood scallops both on the apron and at the top. It is a graceful swell-front bureau and wholly in harmony with the other furniture in the room, although its brasses are only stamped.

Unless one is a collector, it is not worth while to try to have every piece perfection. The home growth effect of the true old room has little chance then. Colonials and early Independence people furnished for durability and dignity. Beauty was inevitable in their best things. It is well in imitating them to take heed of their simplicity in putting several sorts of construction in furniture together. For example, the Sheraton mirror which hangs above the bureau of the stamped brasses is yet entirely in tune with it. This mirror is an upright and some wall space is allowed between it and the bureau, where a pair of Sheffield candlesticks, acanthus leaved, stand up in fitting place. Walnut was used for the pilasters and corners of the mirror's mahogany frame. Below these corners at the top is a burned-in design of the acanthus leaf. An inlay of satinwood and ebony forms the decoration, and a jolly, large golden satinwood shell adorns the mirror's base.

Another bedroom for guest or master has a large four-post bedstead of San Domingo mahogany with the headboard's top rail reeded; the drooping ends are rosettes, from which acanthus leaves rise inward toward the center. No maker of a house beautiful of any period would consent to have that headboard covered like the plain one of the little tent-bed. Each of the four posts of this large Sheraton bed are carved and the four feet are of brass, apparently added at a later date. The chintz used for coverlid and pillows as well as hangings is in rose, tan and green. A straight

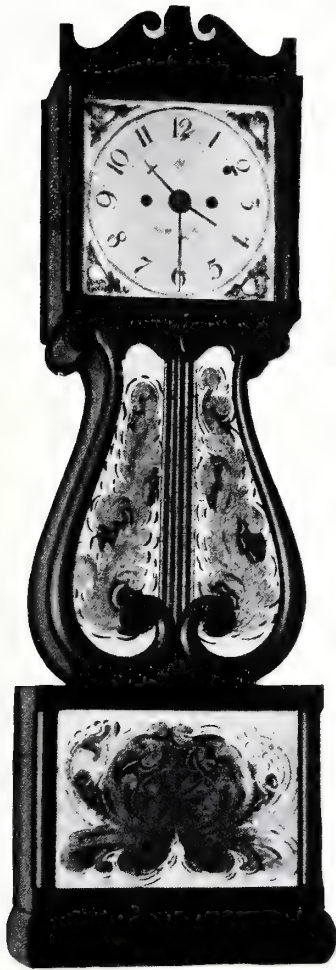


Courtesy Tiffany Studios

CHAIR

CHIPPENDALE

Colonial Rooms for Country Houses



Courtesy Tiffany Studios

OLD WILLARD CLOCK



Courtesy Tiffany Studios

CHILD'S CHAIR

ANTIQUE WINDSOR

front chest of drawers has unusual chamfered ends with fluted quarter columns—a good early-American piece. A comb-back Windsor chair with saddle seat and well-turned legs might have place in such a bedroom in a country house, as in the model room, although in colonial days it would have been more likely to be found in the keeping-room or elsewhere.

A delightful sitting-room it would be to-day which should have in it an Aaron Willard clock with the old maker's name printed candidly across its face above the green and gold lyre, the design wherewith he pleased his fancy and left a legacy of pleasure to future time. Its Arabic lettering adds to the honest face of this clock, and it has both strike and alarm, a rare attention for Aaron Willard to pay to a clock, probably a special order from somebody's ancestor. A baby's high-chair of oak, fit for a sturdy, small citizen, need not always be in

the nursery when it is a high-chair of colonial record. In such a sitting-room might be fittingly placed a card-table of the Hogarth period, a mahogany table with the top in a square design extending slightly at each of the four corners to form rests for candlesticks. There is bold carving of the acanthus leaf on the hips, and the legs are of cabriole shape and very graceful. A drawer has been added for cards, as the table was made without one a hundred and fifty years ago. A ball and claw-footed, slant-top, serpentine-front desk of a little later period is quite as beautiful as any of the rarer desks that collectors choose. A carved pendant centers the base, which has a running molding. The inner drawers are curved with sunbursts and the two secret drawers in fret. The brass mounts are satisfactory, and the writing-board when let down reveals a winning and practical interior, with plenty of pigeonholes and small drawers.

In the Galleries

IN THE GALLERIES BY HAROLD BENTLEY

THE recent acquisition by the Metropolitan Museum of Art of Rossetti's picture of *Lady Lilith* makes particularly interesting the fact that Mr. Blakeslee, of the Blakeslee galleries, Fifth Avenue and Thirty-fourth Street, has brought over this summer still another example by the distinguished Englishman, a no less equally famous canvas, *Mnemosyne, or the Lamp of Memory*, once in the possession of F. R. Leyland, of the Whistler Peacock-Room fame. It is a work that was shown in the Royal Academy exhibition of old masters in 1883 and again in the winter exhibition of 1896, and the figure is typical of the poetic Rossetti—a woman of rich, sensuous appearance, of beauty of face and charm of figure, gracefully posed with the lamp, while she has the soulful expression such as Rossetti delighted in. In color not so much may be said for it and the reproduction in black and white is almost more satisfying. A rather uncompromising green dress makes the dominant note and the distance is inclined to be muddy as well as lacking in atmosphere, yet, as we have said, the work is characteristic and the picture of no little historical significance, while, of course, examples by Rossetti are most scarce, particularly when they are such serious efforts as the present. Although Mr. Blakeslee's clientèle is largely confined to the amassing of the ancient masters, the Georgian painters dominating, as a rule, these galleries, this work by Rossetti fits in with that of the older men in a curiously harmonious manner, and the opportunity to see such a picture is one not too frequently offered the art lover. Unfortunately, however, it is not, in all probability, destined to remain there long, as it will likely go to swell the collection of some important private gallery.

BARBIZON men still hold the attention of the collector, their popularity remaining unabated. Mr. Kraushaar, of the Kraushaar galleries, 260 Fifth Avenue, brought over with him this last summer a rather unique example of Diaz, a man equally at home in the figure or the landscape. A small example, an interior of the forest of Fontainebleau, gives a capital idea of the man's genius, for the coloring is of unusual charm and the composition is agreeably arranged, showing a clearing in the woods with the figure of a fagot-gatherer coming through. The sunlight strikes the tree trunks and there are dark distances and

masses of foliage, rendered with splendid notion of landscape construction, while the panel, which is small, is painted with an alluring freshness and directness. Dias, in short, shows himself a wizard with his pigment, securing a wonderful depth and unction, a genuine feeling for the time and place. In some parts of the work the color is piled on in masses, in others there is only a thin scumble of tone, but always it seems just the right treatment for the securing of the desired result. We do not



Courtesy Blakeslee Galleries

MNEMOSYNE, OR
THE LAMP OF MEMORY

BY DANTE
GABRIEL ROSSETTI

In the Galleries



Courtesy of Kraushaar Galleries
FOREST OF FONTAINEBLEAU

BY DIAZ

the times, wherein the chief executive is arrayed in a black coat with a high rolling collar and wears a great stock about his neck. He holds a letter and a cane in his hands and appears something of a dandy. The work was a commission from a Mr. Banks, of Baltimore, and comes from his estate. We believe Mount was not a relative of William S. Mount, whose *Bargaining for a*

recall to have seen a more characteristic and satisfactory example by the man. Mr. Kraushaar has also added a work by Fantin-Latour, a small panel of some women bathing, not unsuggestive in a composition way of Diaz, though differing entirely in the color treatment. It is full of poetry and has a grace of its own. A landscape by the distinguished Scotchman, David Y. Cameron, of a Tuscan road, is likewise displayed and is of much artistic interest, the man being better known on this side of the water by his etchings; and there are several new works by the popular Dutchmen, Keever, Mauve and Israels, while the veteran Harpignies is also in evidence, still disclosing virility and capacity, although he is nearly if not quite ninety years of age.

AN EARLY American, Shepard A. Mount, who was born as far back as 1804, is represented at the Macbeth galleries, 450 Fifth Avenue, with a portrait of President Martin Van Buren, a work characteristic of



Courtesy of Macbeth Galleries

PRESIDENT MARTIN
VAN BUREN

BY SHEPARD A.
MOUNT

In the Galleries



Courtesy of Oehme Galleries

THE LITTLE MARINERS

BY B. J. BLOMMERS

Horse and other essentially American themes gave him deserved fame, though they both died in 1868 and the latter was the younger by two years. Both were likewise members of the National Academy of Design. Shepard Mount, while he painted many portraits, was also favorably known through his flower and bird pictures. Among his sitters in portraiture was the late Admiral Bailey, of the United States Navy. Howard Pyle's exhibition of original illustrations, painted, as a rule, in oil, will be followed by some landscapes by Charles Melville Dewey, whose pictures are favorably known and are in many of the prominent American collections, while later in the season Paul Dougherty, at these Macbeth galleries, will hold a display of his marines executed about the Maine

coast and particularly on the island of Monhegan. admirable original, however, may be seen at the Oehme gallery, 320 Fifth Avenue, by B. J. Blommers.



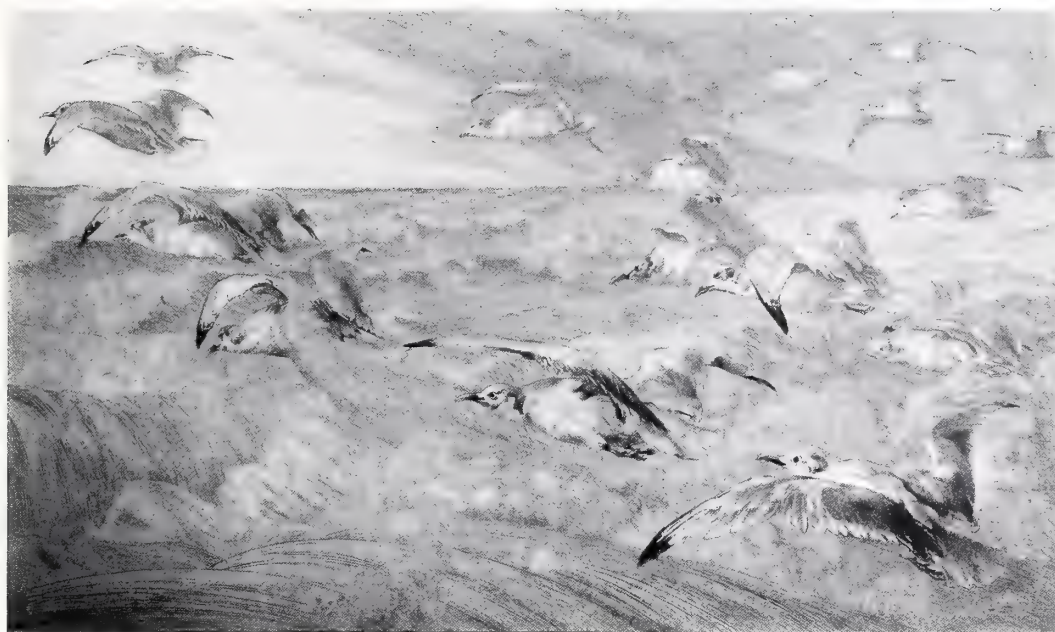
Courtesy of N. E. Montross

MAY PASTORAL

Property Museum of Fine Arts, Boston

BY WILLARD L. METCALFE

In the Galleries



Courtesy of Frederick Keppel & Co.

SEA GULLS

BY BRACQUEMOND

mers, which is called *The Little Mariners* and is one of those homely scenes among the fisher children of Holland. Some urchins are playing with their boats along the shore, are swimming or generally amusing themselves under a summer sky. The intimate nature of the scene is deliciously portrayed and the color scheme is one of charm and harmony. Mr. Oehme, confining himself almost entirely to the work of the European painter, has examples by many of the distinguished men, largely French and Dutch, though an occasional German is present.

VISITORS to the Montross galleries, Thirty-fifth Street and Fifth Avenue, will recall in the exhibition last winter of the work of Willard L. Metcalf a lovely painting entitled *May Pastoral*. The picture attracted considerable attention and was one of Mr. Metcalf's happiest efforts. Fortunately for the public, it has been purchased for the permanent collection of the Boston Museum of Fine Arts, so that it will be hereafter accessible to the art lover. The composition is one of much simplicity, but the spectator is impressed with the artist's manifest love of nature, and the color scheme—which, unfortunately, may not be given in the black and white reproduction—is one of delicious harmony, full of tender, true tones, seriously observed and dexterously indicated, for none

of Mr. Metcalf's confrères excel him in technical equipment. Mr. Montross is arranging for a series of exhibitions by American painters, following his custom at these galleries.

GEORGES GLAENZER, 33 East 20th Street, will show from December 5th to 19th an exhibition of paintings by Paul Connoyer and Orlando Rouland.

ONE of the distinctive art events of last season was the announcement of Frederick Keppel & Co., 4 East Thirty-ninth Street, of their intention to issue what should be known as "The Print Collector's Bulletin," an illustrated list of painter etchings—with prices of available prints. Separate volumes were devoted to the leaders and occasionally two or three were included in one issue. Whistler, Haden, Meryoñ, Legros, Tissot, Buhot, Bracquemond are included and the books are profusely illustrated, making a highly valuable reference library. They may be had for a most modest price and should receive the serious attention of the collector. We reproduce an illustration from the volume on Bracquemond, his *Sea Gulls*, on which we have the good fortune to be able to include a note by Mr. Keppel. An exhibition of the recent work of Joseph Pennell will be held in these galleries, in December, of sketches made in and about New York City.

Holiday Art Books

SEA GULLS—DESIGNED AND ETCHED BY FÉLIX BRACQUE- MOND BY FREDERICK KEPPEL

I ONCE asked the erudite etcher, Félix Buhot, whom he considered to be the greatest French etcher of the Nineteenth century. Buhot's answer was, "Bracquemond, decidedly!"

This etching of the *Sea Gulls* has a unique distinction. Technically, etchers often have great difficulty with the corroding or "biting" of their plate after the drawing has all been put in, but these etchers maintain that the finest piece of "biting" of any etching in existence is that of this plate of Bracquemond's.

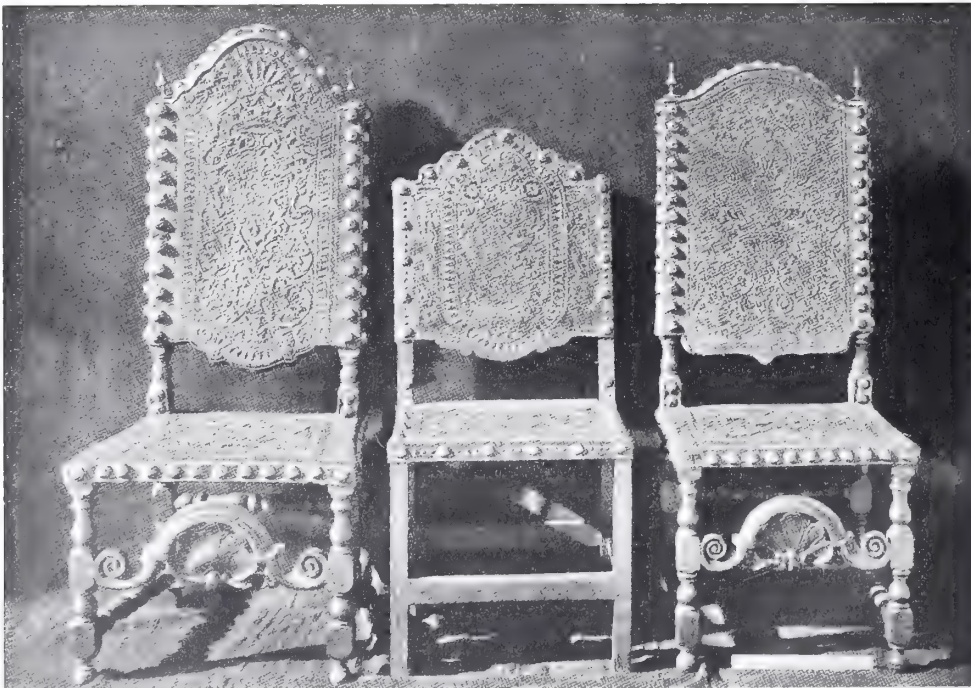
Félix Bracquemond has already won all the official honors of the French Salon, even to the supreme distinction of the great Medal of Honor.

This etching of the *Sea Gulls* was published about a year before the American, Mr. Muybridge, issued his epoch-making book, which gave the first examples of instantaneous photography. One of the results of the publication of this book was that the renowned painter Meissonier got back from the various purchasers several of his pictures representing horses in motion and, in the light of Muy-

bridge's revelations, Meissonier repainted parts of several of his own pictures. Some of Muybridge's most successful instantaneous photographs represented sea gulls in flight over the sea. I had the pleasure of taking this book to Monsieur Bracquemond, in Paris, and he was delighted to see that he had got the ever-changing motions of sea gulls exactly as they were.

HOLIDAY ART BOOKS

"THE ARTS AND CRAFTS OF OLDER SPAIN" appears in the World of Art series (A. C. McClurg & Co.) in three volumes. The subject has been scantily treated heretofore from the material in California and colonial outposts and it was high time that the popular interest in Spanish travel and in the arts should be directed with well-digested information. Mr. Leonard Williams has grouped in his three attractive volumes monographs on gold, silver and jewel work; iron work, bronzes and arms; furniture, ivories, pottery, glass, silk, cloths, woolens, embroidery, tapestry and lace. The numerous illustrations are in part from photographs taken especially for the work. The appendices include a table of cutlers and a review of trade guilds.



Courtesy of A. C. McClurg & Co.

CHAIRS UPHOLSTERED
WITH GUADAMECILES

FROM "ARTS AND CRAFTS
OF OLDER SPAIN"

Auguste Lepère

AUGUSTE LEPÈRE: PAINTER AND ENGRAVER.

By their action in organising a special Lepère Exhibition last spring, the Société Nationale des Beaux-Arts gave proof of a most happy initiative, and thus did real service to art. Nothing indeed is more agreeable than to see a thoroughly great and honest artist honoured in his lifetime, and to find work of high merit admired and understood by the public, such work as a rule claiming attention only when it is much too late. Even for those well acquainted with the work of Lepère there was profit and instruction, not to say extreme pleasure, in visiting again and again this special *salle*, and studying the divers aspects of this genius, which, no matter in what direction it may move, is ever impelled by the same guiding principles. Thus the occasion is entirely favourable to a brief reconsideration of the work of an artist whose faithful friend THE STUDIO has been from the first, and many of whose productions have already appeared in these pages.

So much has always been said of Lepère as engraver, that I will commence by glancing at his

work as painter. Moreover, it was with painting that Lepère's career began, and to painting he has continually returned with the utmost ardour according to his opportunities.

Let us recall the fact that Auguste Lepère was born in Paris on the 30th of November, 1849. The father, who was a sculptor of some merit, let his son, when thirteen years of age, enter the *atelier* of the English engraver Smeeton, and the lad, while zealously initiating himself into the secrets of etching and wood engraving, took the greatest delight in painting during his spare moments. After strolling about in Paris on Sundays he would endeavour in a few robust strokes to put on canvas the things that had struck him most. He frequently sent up pictures to the Salon, only to have them refused, but as often as not he got one accepted by the jury. Thus his *Port au Charbon*, near St. Denis, appeared in 1873; the *Joueurs de Quilles de la Butte Montmartre* in 1874; while a sunlight effect (1875) already presaged the young painter's predilection for subjects of this nature. Among his later works is to be found a whole series of *morceaux*, all very interesting experiments in atmospheric effects and remarkable for their origi-



"SOUS BOIS À LA RIGONETTE" (ETCHING)

XXXVI. No. 142.—DECEMBER, 1908.

BY AUGUSTE LEPÈRE

Auguste Lepère

nality of colour. Of the same period is a rather celebrated canvas by Lepère which now belongs to the Musée Carnavalet. I refer to *Le Poste de la Rue des Rosiers à Montmartre*, the little house, since demolished, where the two generals, Clément Thomas and Lecomte, were shot under the Commune.

About 1878 Lepère seems to have engaged in a new series of works—seapieces. But in truth he “never deserted” Paris, where still later he was to produce many a rich *morceau*, such as his *Quai de l’Hôtel de Ville—effet de neige*, and his *Péniches amarrées au Quai de la Rapée*, which are now reproduced. During a stay in that quaint Norman town, Fécamp, he was seized with great fondness for the aspects of the ocean and for the life of the harbour and the beach, thus carrying on the tradition of Bonington, Isabey and Hervier. Somewhat later the settings of Lepère’s paintings came to simplified. For some years past he has spent the summer and autumn months at St. Jean du Mont on the Vendée coast, and there he has signed the pictures which to my mind are his freest as regards handling and his absolutely finest in matter. Nothing could be more simple than this landscape

so often repeated in Lepère’s work—the long, white, sandy line of the shore, now seen under the beating of the waves at high tide, now left dry, with great pools here and there, and away on the other side the sea in all its immensity. But above this landscape is the sky, which with Lepère formed the ever-changing *motif* whereon he embroidered such splendid variations. At one time we have the great clouds, in all their firm and puissant architecture, gilded by the rays of the setting sun; at another the pale and milky blue of the horizon raises thoughts of the first days of Autumn. Lepère adores the sun and delights in painting it face to face—as Turner so frequently did—or in the midst of some big cloud pierced by its rays.

All these broad and beautiful *motifs*, which were painted by Lepère with so much enthusiasm, may be rediscovered in his water-colours and retouched drawings. Since the 18th century no one has practised the “*dessin rehaussé*” with more ease than Lepère. One has only to look at the two examples reproduced in these pages. Could anything be more simple, more precise, more true? In a few strokes, with a few rapid touches of colour, Lepère depicts a Vendéan cottage; and



“LE QUAI DE LA RUE DES TANNEURS À AMIENS” (GOUACHE)

BY AUGUSTE LEPÈRE



“PÉNICHES AMARRÉES AU QUAI DE LA
RAPÉE—EFFET DE NEIGE.” FROM AN
OIL PAINTING BY AUGUSTE LEPÈRE

Auguste Lepère

this ancient structure, so low and so plain, exactly calls up the memory of a noble race of peasantry, ever faithful to their costumes and to their past. Another of the best of Lepère's coloured drawings is now to be seen reproduced in these pages—*Le Quai de la Rue des Tanneurs à Amiens*, a curious view of the old town with its canal, its irregular, time-worn houses, its tall steeples in silhouette. One must note in this "dessin gouaché d'aquarelle" the admirable, the masterly drawing, and the vigour, the precision of touch which belong to the engraver of high pretensions.

But before dealing with Lepère's engravings I want to say just one word more about his pictures, because his work as a painter is not so well known as it deserves to be. We must not forget that the artist has by no means confined himself to such things as the magnificent aspect of the Vendéean groves, with their massive trees, or to some dazzling sunset over the ocean. He has given us further many eloquent representations of landscapes in the Ile de France and in Picardy.

Hence come certain of his most recent canvases, *L'Abreuvoir du Pont Marie* and *La Poterne des Peupliers*, for example. In the words of M. Roger Marx, "Il suit les citadins égrénés sur les bords ombragés de la rivière paisible; il décrit les masures délabrées des vieux villages; il compatit à la rude peine des ramasseurs de pommes de terre, courbés sur le sol par une riante après-midi d'Octobre."

The interesting thing about the artist's style is that he derives at the same time from the "naturalists" and from the impressionists. Having begun to produce at the period when "naturalism" was most in favour, Lepère soon came to realise the errors of absolute realism. "When," as he himself wrote on one occasion, "the artist is under the obligation to paint simply from Nature he loses little by little his regard for composition and the notion of effect; then, the habit becoming mischievously strong, he ends by not regarding Nature attentively, being content to paint the 'chic,' or to imitate Nature in its smaller aspects. . . . Does this mean that the



"SOUS LES GRANDS ARBRES (VENDÉE)" (OIL PAINTING)

BY AUGUSTE LEPÈRE



STUDIO

"À AMSTERDAM." FROM AN
ETCHING BY AUG. LEPÈRE

Auguste Lepère

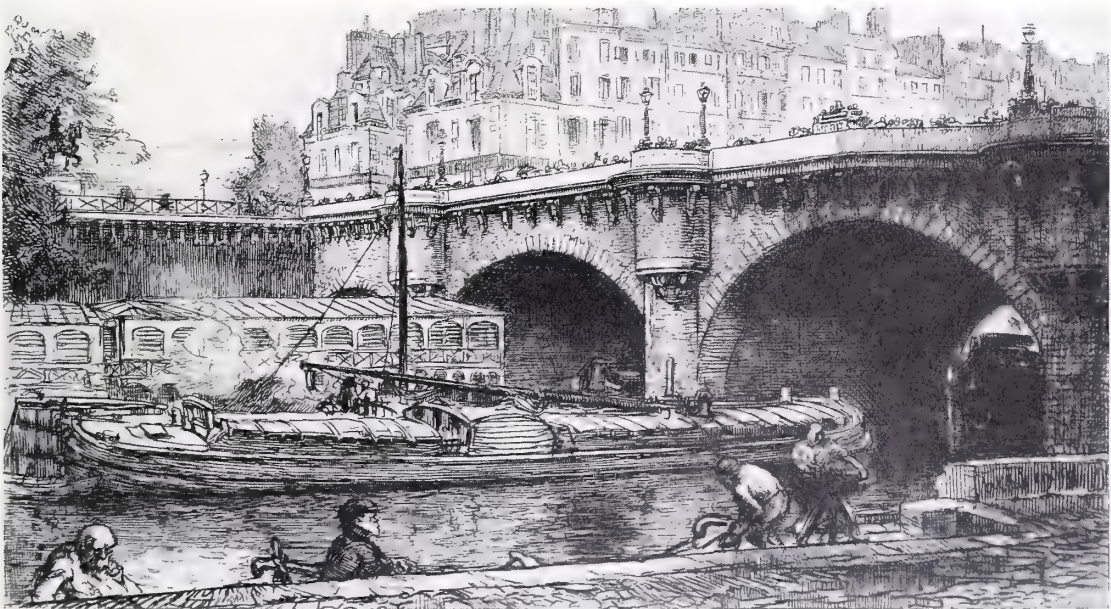
study of Nature is unnecessary? Not at all; for from Nature springs the element of all knowledge; it is on Nature that the artist *fait ses gammes*; but when it is a question of a picture a study is not sufficient; several, many, are required; the artist should not undertake a picture until he possesses the necessary material, until he has undergone the preliminary labour which will enable the execution of the work to be carried out without trouble . . . Shall I ever attain to that?"

With Lepère the art of the engraver developed on parallel lines with that of the painter. At the time when he was putting on canvas his vigorous sketches of the landscape of La Vendée, he took advantage of the opportunity to engrave certain plates which were inspired by scenes close at hand. Lepère has mastered all the secrets of his *métier*, all the methods, however diverse—etching, wood-engraving, engraving in colours, and dry-point. In all his works there are to be found, combined with the impeccable virtuosity of the good workman, imagination, a sense of the picturesque, and comprehension of life. Many are the plates I could name which I have seen once more with delight on the walls of the Lepère room at the Salon or in the artist's studio: this underwood so full of colour in its black-and-white, this apple market on the Seine at the mouth of the Canal St. Martin. Like Méryon, he has obtained some astonishing effects out of the ancient buildings of Paris. Here we have, in admirable contrast, delicate church steeples

seen through the dormer window of some old tower and melting into the sky, or crowded quays with all the movements of boats and barges, beside the silence of Notre Dame—so many fine and noble things that are destined to live.

In his wood-blocks Lepère revives and rejuvenates the art of the old German engravers; in his *Vue du Port de Nantes* the detail of the old masters is carried to its extreme limits, and another, showing the return of a procession of ecclesiastical dignitaries with their attendants to Nantes Cathedral on the occasion of the "fête Dieu," reveals to the full all the effects the artist is able to draw from this fine and broad technique.

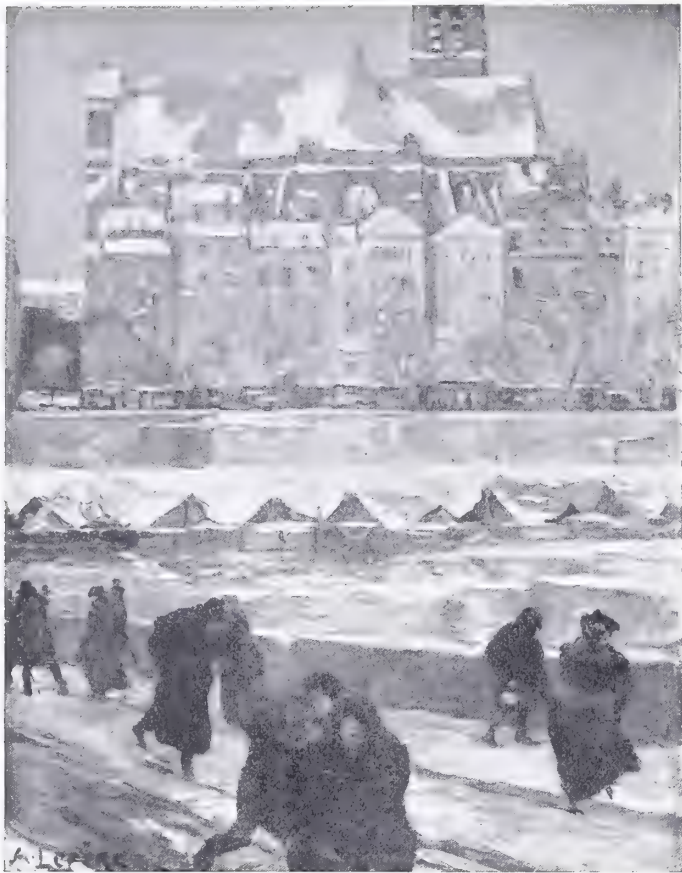
Lepère has utilised his natural gifts as an engraver and his great experience in the art not only in a large number of separate plates, but in the illustration of volumes which contain some of his most beautiful wood-work. The admirable thing about these books is that he has not been content merely to illustrate them, but has adorned them from end to end in the distribution of the type and in the general arrangement of the *mise-en-page*. The names of some of these works should be kept in mind, for they rank high among the things of their kind produced of recent years. They include the *Paysages Parisiens* of Goudeau, the *Dimanches Parisiens* of Louis Morin, the *Paysages et Coins de Rues* of Richepin, *Nantes* (1900), *La Bièvre et les Gobelins* of Huysmans, *A Rebours*, by the same author, and two *contes* by Maupassant.



"LE PONT NEUF" (ETCHING)

BY AUGUSTE LEPÈRE

Auguste Lepère



"LE QUAI DE L'HÔTEL DE VILLE: EFFET DE NEIGE"
(OIL). BY AUGUSTE LEPIÈRE

Auguste Lepère, so simple in his private life, so modest as regards all that concerns himself, and caring so little for fame or for money, is certainly one of the great forces of contemporary art. By reason of the extreme variety of his work he makes his influence felt in all directions; his bindings alone would suffice to make the reputation of any craftsman, just as his etchings would establish the fame of any engraver. To find so many *métiers* combined in a single artist it were necessary to go back to the time of the Renaissance.

HENRI FRANTZ.

"THE GARDENS OF ENGLAND."

The Special Winter Number of "THE STUDIO" for 1908-9 forms a companion volume to the last Winter Number, which was devoted to gardens in the Southern and Western Counties. The present volume is concerned with the Midland and Eastern Counties, which contain some of the finest and best known gardens in the Kingdom. In selecting the illustrations especial attention has been given to features and details of value to those who are designing or re-arranging gardens of more modest dimensions. There are in all about 130 illustrations, selected from some hundreds of photographs taken exclusively for this volume, forming a unique collection of garden studies; while an especial feature of the book is the series of coloured plates after water-colours by George S. Elgood, R.I., E. Arthur Rowe, E. A. Chadwick and E. H. Adie.



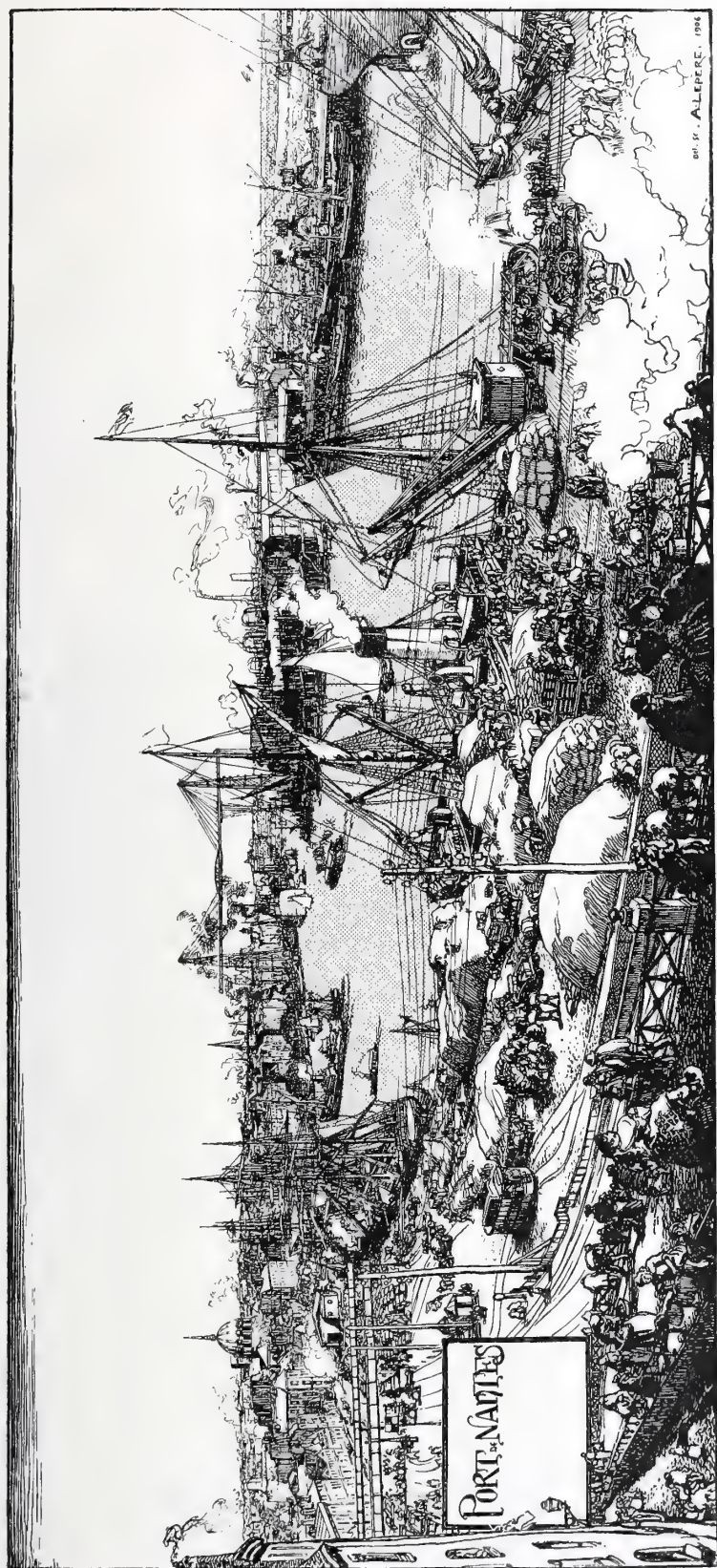
"LA CHAUMIÈRE (VENDÉE)" (WATER-COLOUR)

BY AUGUSTE LEPIÈRE



STUDIO

"FIN DE JOURNÉE." FROM A WOOD
ENGRAVING BY AUGUSTE LEPIÈRE



"VUE DU PORT DE NANTES." FROM A
WOOD ENGRAVING BY AUGUSTE LEPÈRE

William Mouncey of Kirkcudbright

THE PAINTINGS OF WILLIAM MOUNCEY, OF KIRKCUDBRIGHT. BY PERCY BATE.

THERE are artists who paint from inclination, and there are others who paint from impulse. Many men discover that they have a taste for the use of pigment; they acquire a certain skill, may be of draughtsmanship, may be of brushwork; and they find pleasure, or profit, in painting pictures, entirely lacking though they may be in any essential inspiration. No real artistic impulse is behind these men's work—they paint from inclination. On the other hand, there are artists—true artists—who find themselves constrained to paint, though imperfectly equipped as craftsmen, in order that they may express to others some emotion that they feel, or communicate some message they have for their fellows. Of the men who paint because they wish to, there are many; and being largely lacking in anything but an acquired skill in the more technical and mechanical part of their craft, the effect their works produce on the beholders is small; they are, so far as relates to anything beyond superficial accomplishment, "splendidly null." Of the men who paint because they must, there are few; but their work, whether it reaches the highest standard or not, is often possessed of much charm, and is always interesting to all who look for something more than surface dexterity.

A strong and virile personality, belonging essentially to the second group, was lost to Scottish art when William Mouncey died. Here was a man already not young when he commenced seriously to paint—a man of marked individuality of character, one who was practically a self-taught painter; who, after consistent thought, desired to express himself

in his own way. Was it not inevitable that his work should be deeply interesting, even though he failed to acquire sufficient skill to realise his conceptions fully?

He was not a travelled man, he was not well acquainted with the work of the masters. Indeed, had he been a gallery student, it is likely that some of his pictures would not have taken the form they possess; for a painter who was better acquainted with the work of others would have avoided the direct comparisons inevitably challenged by his occasional choice of compositions. There are particular manners and features that have been habitual to a certain painter, and that are therefore not used by others, lest the charge of plagiarism be brought against them. Mouncey, by his use of compositions already sacred to James Maris, to Corot, to Turner, has laid himself open to a suggestion of direct imitation which, as a matter of



"A KIRKCUDBRIGHT LANE"

BY WILLIAM MOUNCEY



"THE SKIRTS OF THE WOOD"
BY WILLIAM MOUNCEY

William Mouncey of Kirkcudbright

fact, is quite unfounded. As far as the similarity to Corot is concerned, it is much more apparent in the black-and-white reproductions of his work than in the canvases themselves; for the colour, tonality, and *facture* of Mouncey's pictures was quite different from Corot's. As regards James Maris, there is particularly in the mind of the writer a picture of *The Thames at Westminster* by Mouncey that inevitably recalls the powerful *Dordrecht* of the great Dutchman; but it is a fact that not until long after his picture was painted, and he was taken to see a private collection (as a result of this pictorial similarity), did the Scottish painter see this picture of Maris's; so that the resemblance must be accepted as being genuinely fortuitous.

Mouncey was born and died in Kirkcudbright, and there he was content to pass his days, surrounded by the beautiful country that so deeply appealed to him, and that he interpreted so finely. His was an art that "grew spontaneously, flowering in the quiet valleys, nourished by Nature herself." In the early years of his life, although he could not and did not desire to curb his love of art, he

was compelled by the force of circumstances to earn his living at a trade. But even then the wooded glades of the Barrhill, the sweet, quiet, ancient orchards of Buckland Burn, the flowering banks of Dee, as seen from the summits of the hills around his home, inspired him; and they remained his fondest subjects to the end. *The Skirts of the Wood, A Woodland Glade, A Kirkcudbright Lane*—these are pictures redolent of his beautiful native country; and by these and the like Mouncey's reputation grew beyond the confines of his own locality. Ultimately, both on the Continent and in England, the exhibition of his pictures was anticipated each year, and enjoyed by those who had learned to appreciate genius, even though unblazoned to the world, and to seek for true art over the signature of others than the Academicians.

A man of quiet independence and unobtrusive nature, sensitive as becomes an artist, and endowed with a sort of diffident self-reliance, Mouncey was emphatically one to pursue his ideals alone and content. Obstacles to him were but things to be overcome; his intuitions were to him his artistic guides, and they seldom failed him; and he



"THE LAKE"

BY WILLIAM MOUNCEY



"THE END OF THE DAY"
BY WILLIAM MOUNCEY

William Mouncey of Kirkcudbright

accepted with modesty the reputation which came to him—a reputation that accrued to him as the result of good work done, and not as the consequence of the enthusiasm of indiscriminating patrons or the subtle machinations of the log-roller.

It has been said that Mouncey was self-taught. It should also be added that he was quite impatient of the irksomeness of routine teaching ; and that it was as a matter of preference that he chose to experiment, to develop along the lines he found possible to himself, and to evolve, as far as he could, the methods necessary for the attainment he desired. Whether, if he had pursued a regular course of study in his earlier years, he might have succeeded in doing more than he did, is, of course, an insoluble question. Certainly the handling that he adopted was large and free—the rich impasto of brushwork, the use of the palette knife to place pigment on canvas, even a squirt of pure colour from the tube, anything was legitimate in his eyes so long as the result he sought was obtained. But sometimes his

handling became meaningless, and smudge and splash were more evident than skilled use of pigment ; sometimes his inspiration failed him, and then, ever a severe critic of his own work, he would sacrifice the whole or any portion of a picture that failed to please him, saving may be but a half of the original work. And his massive use of paint, effective and legitimate on large canvases, was out of scale in his smaller works ; which, considered simply as sketches, are fine and free, but which fail to satisfy when criticised as completed pictures, because the subject is overwhelmed by a disproportionate and insistent use of pigment.

The keynotes of Mouncey's colour were mellowness, sobriety and harmony. For a time the brilliancy of tint that marked one phase of the art of his fellow-townsmen, Mr. Hornel, appealed to him ; but this was really alien to his own ideals, and he reverted to a palette that, while limited, was both rich and delicate — a palette in which golden and tawny hues were predominant. Towards the end of his life, he used a fuller range



“LANDSCAPE NEAR TONGUELAND”

BY WILLIAM MOUNCEY

William Mouncey of Kirkcudbright



"A WOODLAND GLADE"

BY WILLIAM MOUNCEY

of colour, and sought in other ways to broaden the scope of his art; but in his most typical work he shows nature as in a golden dream, as a land where always "the noonday quiet holds the hill." But all through his career he was individual and consistent; he did not flit from style to style, from method to method, but worked steadily along the lines that seemed to him good, with a constant endeavour after the better, and as constant a success, for his latest canvases were certainly his best. Hence there was possibly a certain sameness about his work; but it was the sameness of true growth, the sameness due to the remarkable maturity and stability of his individual outlook on nature. In this respect his art was in no way tentative, but a settled and consistent thing—the result of personal thought and assured convictions.

In inspiration, as in brushwork, he was an impressionist. He went to nature for his first suggestion, and sketched boldly and freely in his own artistic shorthand. Later he wrought with care and

discrimination on his canvas, balancing light and shade, and seeking to achieve both depth of tone and richness of colour; so that the ultimate result is compact both of his primary conception and the transfiguration of it that his memory evolved. He did not, as a rule, seek to render the aspect of a particular hour, the sentiment of some ecstatic moment, though this was more within his powers at the end of his career than at the beginning. His pictures were rather the expression of a remembered emotion. They are sublimations of the actual, crystallisations of a painter's dream, founded upon his intimate knowledge of the country he painted and his abounding love of it.

Among the many typical examples of his art here illustrated, perhaps the one which marks the culmination of his achievement is *The Lake* (p. 98). Frankly owing something to Turner, and something perhaps to Monticelli, it is yet Mouncey himself who here expresses his nature and his aspirations for us. It is a sumptuous, placid, lotus-

William Mouncey of Kirkcudbright



"THE RAIDERS"

BY WILLIAM MOUNCEY

eating land that he depicts, a land where silent figures move among still tall trees, "a land where it is always afternoon." There is a sestet of a "Sonnet from the Provençale" which so aptly describes this full-toned, golden picture that a quotation may be permitted :—

"There never was a fairyland more fair :
The shadowed splendour of its marshalled trees,
The silver shimmer of its mimic seas,
The golden lawns that lapped and ringed them round,
All bathed in peace with ne'er a jarring sound
To break the fragrant stillness of the air."

A little later came *The Raiders* (above) and *The End of the Day* (p. 99). In the former canvas, where graceful trees stand out against the pearly sky of early morning, rich and harmonious colours are employed by the artist, and the brushwork is very skilful—delicate in some places and forceful in others. *The End of the Day* is also one of the pictures in which the sentiment of a particular hour is rendered for us, more real, though not more beautiful, than the golden dream of *The Lake*. Mouncey was not an animal painter; but in this picture, with its dimly green tonality, the figure of the old tired white horse, slowly moving to his well-earned rest,

is notably well seen and placed, and contributes much to the truthful feeling of the whole work. The sky, a luminous and silvery green, lies still and placid behind the dusky trees that stand shadowed against it, the old, well-worn backway winds to the west, and the entire canvas is as redolent of the quiet eventide as *The Raiders* is eloquent of the cool early hours of the day.

Mouncey loved Nature in her beautiful, placid, sumptuous moods; and whether his subject was visionary or actual he saw her rich and golden and glowing. "His landscapes," said a critic of insight, "were the interpretations of a dreamer and a poet, careless perhaps in some measure of detail, but invariably capturing the magic of nature, the mystery of woods, the brooding spirit of trees, the dash and murmur of brooks." Had he lived, it is impossible to doubt that even finer work would have come from his easel: the more he painted the more his handling improved. His impatience of using the conventional way of attaining the result he desired lessened, his methods were used less at random, his technique grew more discriminating, and he achieved more of the perfect adaptation of the means to the end that marks the skilled craftsman. Still to the last he

Edmund Dulac's Drawings

was maturing his own style, working out his artistic salvation.

Whatever may be the ultimate judgment of posterity on his art, whether neglect or an increased reputation is to be the lot accorded to his work, he cannot be ranked with the painters of the pretty or the obvious. It is clear that he was a man of true artistic impulse, and that his work is charged with feeling; and it is equally sure that, though he had not arrived at the summit of his endeavour, the work he did accomplish is both strenuous and characteristic, and such as the future historian of Scottish art will be far from ignoring. In his last few years "his schemes grew bolder, his perceptions more acute, his lyric note more frequently was changed for the epic; and so his native countryside lives in his later canvases serene and confident, glowing with colour, steeped in the essence of romance." He painted elsewhere, but it must be as the limner of Scottish landscape that we best appreciate him; there his genius was nurtured and inspired, and there his heart lies.

THE DRAWINGS OF EDMUND DULAC. BY FRANK RUTTER.

CONCERNING variety of imagination, it has been asked by a profound student of human nature, "What is that but fatal, in the world of affairs, unless so disciplined as not to be distinguished from monotony?" True, this may be in "the world of affairs"; and if so it should help to explain the proverbial business inaptitude of the artistic temperament, for assuredly variety of imagination is a valuable asset to an artist. Nay, we may even go so far as to assert that it is an indispensable essential for all who aim to achieve excellence in illustration. In art, at all events, success will not attend monotony, for to the creative artist, as to his parent Nature, we look for that infinite variety which age shall not stale nor custom wither. His imagination may roam unfettered within the bounds of his composition—that is to say, it needs only to be disciplined by his sense of design, and the variety of his decorative arrange-



"LEONORA"

(By permission of Miss Lyle)

BY EDMUND DULAC

Edmund Dulac's Drawings

ment will but further enhance the charm of his varied imagination. Where these two qualities are present in a high degree, the virtues of the realistic painter sink to secondary importance, and an occasional fault in drawing becomes a venial transgression; while, on the other hand, no correctness of drawing, no science in perspective, can redeem from failure an illustration that is banal in conception and ill-balanced in design.

These vital attributes to pictorial creation—the imaginative and the decorative—are conspicuously present in the work of Mr. Edmund Dulac, the young Franco-British artist who has so speedily, and deservedly, won recognition as an illustrator. Though but two years settled in England, and at the time barely entering upon his twenty-sixth year, Mr. Dulac a year ago suddenly swam into our ken and simultaneously “arrived,” as we say, on the occasion of the exhibition at the Leicester Galleries of his water-colours illustrating “The Arabian Nights.” In this series was displayed a decided decorative talent wedded to an invention at once fertile and happy in its appropriateness—an invention pouring forth in profusion a wealth of fancies, now livened by a humorous insistence

on the grotesque, now sobered by an awakening to the expectancy of romance. Inspired by the adventurous atmosphere of his text, quickened by the spirit of Oriental witchery, Mr. Dulac spread for us in these last the magic carpet, and set us in the presence of veiled princesses perilously seated in enchanted palaces.

Adequately to illustrate this famous classic of the East must necessarily tax to a severe extent the versatile ingenuity of an artist, for if he would keep pace with the entertainment of the original he must have within himself more than a little of its inexhaustible fecundity. Of this difficult task Mr. Dulac acquits himself with distinction, alluring us by the daintiness of his feminine types, diverting us by his racy characterisation of the older males, sounding in tragi-comic vein the alarms of Sindbad and Ali Baba, or ringing out the joys of Aladdin and Camaralzaman. Satisfactorily to depict the varied emotions of this familiar company requires a wide range in the rendering of facial expression, and in his summary notation of the sentiments respectively dominating each separate character, Mr. Dulac reveals his knowledge of physiognomy as well as the vividness of his imagination. As an



“THE DANCING LESSON”

(By permission of R. Gaskell, Esq.)

BY EDMUND DULAC

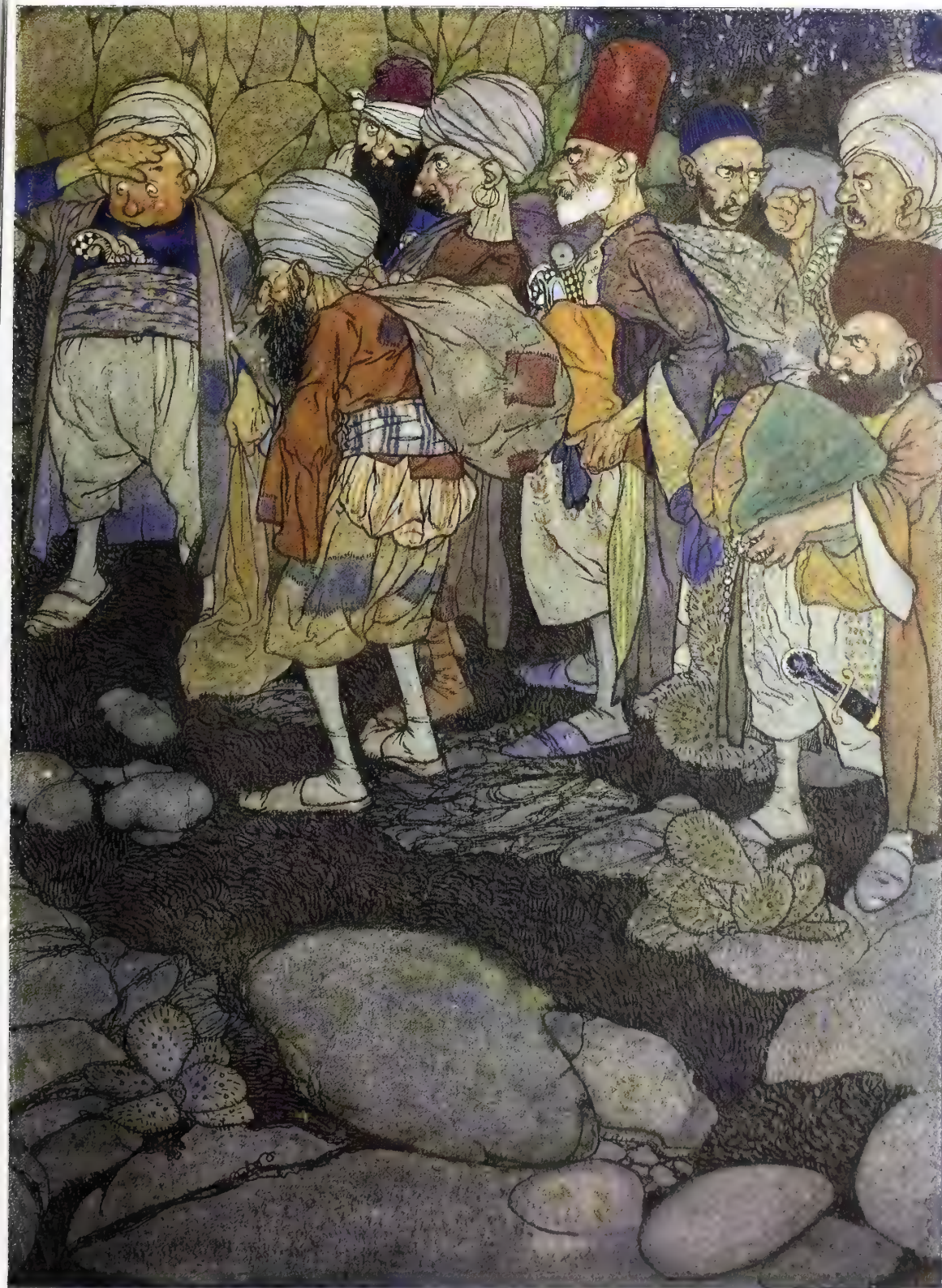


"THE DREAM VENDOR." BY EDMUND DULAC.
(By courtesy of Messrs. Ernest Bignall & Phillips, Leicester Galleries.)



"THE MASQUERADERS." BY EDMUND DULAC.
(By courtesy of Messrs. Ernest Brown & Phillips, Leicester Galleries.)





"OPEN SESAME!" BY EDMUND DULAC.



"MADAME S'EST PIQUÉ LE DOIGT." BY EDMUND DULAC.
(In the possession of J. Walter Hunt, Esq., R. H. S.)



"FATHER TIME," BY EDMUND DULAC.
(In the possession of Dr. E. J. Terwivo.)

Edmund Dulac's Drawings

example of his power in this respect we have only to refer to his *Open Sesame!* and note how strongly individualised in figure, features and expression is each member of the knot of robbers so skilfully grouped in the right-hand half of the picture. But what is perhaps still more remarkable in this illustration—reproduced here by permission of Messrs. Hodder and Stoughton, the publishers of the volume for which these drawings were executed—is that, notwithstanding the close attention given to detail and the individuality of each figure, the sense of mass is preserved and all parts fit, without obtrusion, into the unity of the whole design. While we find much to delight us when we look closely into the band of robbers who fill, though without crowding, one quarter of the composition, our admiration is still further heightened by regarding the composition as a whole, and observing how simply, yet effectively, this group is balanced by the boulders and cacti in the opposite corner. It is by this skilful patterning of the accessories, though the figures are almost in a line, that the deadening influence of the vertical is averted, and the design permitted to flow more rhythmically and beautifully about the diagonal line of the broken path.

Revealing to a high degree Mr. Dulac's powers in characterisation and decorative arrangement, *Open Sesame!* is no less eloquent of his gifts as a colourist. There is here a balance of colour as well as of form, and a rich sobriety of hue that is at once stimulating and restful—stimulating because of its variety and intensity, restful by reason of its harmonious modulation. Though by no means limited in his choice of colour, his schemes rising from blue-green depths to a radiance of golden sheen, Mr. Dulac avows, whether consciously or not, an affection for blue in almost all his works, and his handling of this colour is as skilful as it is characteristic. In an Arabian nocturne which might well be called a "symphony in blue," the predominance of this colour carries with it no sense of chilliness, but miraculously conveys against its nature the lingering tepor of an Eastern night.

If Mr. Dulac's variety of imagination is clearly visible in his "Arabian Nights" series, it becomes still more abundant when he is loosed from adherence to his author and enabled, as Rossetti said, "to allegorise on his own" in so dainty a whimsicality as *The Dream Vendor*, or so gentle a satire as *Madame s'est piqué le doigt*. Here he is under allegiance neither to time nor place, but is equally at home in all periods and all countries. And this

disposition to ransack the ages and despoil all climes, while testifying to the catholicity of the artist's genius, makes it the more difficult to fix on any particular masters who have helped to shape his course. In *Madame s'est piqué le doigt* we may get a hint of Beardsley, but it is the merest hint, provoked more by the period and incident selected than by any similarity in the treatment. How bland and mild is Mr. Dulac's little irony beside the mordant satire of the prince of decadents. From *The Masqueraders* again we may gather that Watteau has not been unnoticed by Mr. Dulac; but we can lay no stress on a resemblance which is certainly passing and obviously superficial. In technique Mr. Dulac is nearer to Moreau than to either of these, and should his imagination ever take a grimmer turn we might have reason in supposing him to be influenced by his great compatriot. But the present diversity of his productions confuses all attempts to trace the ancestry of a talent so eminently fresh and personal, and reduces to absurdity any claim to see in this profusion the dominant influence of any single predecessor. In a Salon catalogue Mr. Dulac would be officially inscribed as a pupil of Jean Paul Laurens, under whom he studied in Paris, and perhaps, wide as they seem apart, it is to this painter that his chief debt is due. For though Mr. Dulac, like a wise student, may have learnt from many men, he has made the knowledge thereby gained his own, and his art, as we know it, is an expression of himself and no mere echo or imitation of another's. F. R.

The eighth International Art Exhibition of the City of Venice will be held in that city from April 22 to October 31 next year. As on previous occasions, it will contain pictures, sculpture, drawings and engravings (including etchings). Artists who are not specially invited to contribute may send works, which will be submitted to a jury of admission. Works intended for the exhibition must be notified not later than January 1, and the notification must be made in duplicate on forms to be obtained of the secretary, and must be accompanied by a money order for 10 francs in the case of artists not invited. Delivery of works must take place at the Giardini Pubblici, Venice, between March 10 and 25, and it is important that all works sent should be securely packed in strong wooden cases and consigned carriage paid. All communications (which may be written in English) should be addressed to the Office of the Secretary of the Exhibition (Municipio di Venezia).

The Scottish Modern Arts Association

THE SCOTTISH MODERN ARTS ASSOCIATION.

THE Scottish Modern Arts Association has the distinction of being the first Society founded in Scotland for the sole purpose of forming a collection of modern art for the benefit of the nation. In 1819 the Royal Association for the Promotion of the Fine Arts in Scotland was instituted, but its main object was to promote exhibitions, and instead of being an encouragement its attitude to the painters of the period was so hostile that it provoked the establishment of a rival organisation which ultimately became the Royal Scottish Academy. Losing the sympathy and support of the public, its career ultimately terminated ingloriously. In 1833 the Royal Association for the Promotion of the Fine Arts in Scotland—the first society of its kind in Britain—was formed, and during its existence it did a great deal in the way of acquiring modern paintings and sculpture. It purchased several notable

pictures which are now in the Scottish National Gallery, such as Paul Chalmers' *Legend*, and works by Sir Noel Paton, Robert Scott Lauder, Robert Herdman, James Drummond, and others. But the members themselves benefited by the distribution among them of sets of engravings annually, and a ballot for pictures which had been purchased by the directors from the Academy or other exhibitions.

In contrast to these organisations the Scottish Modern Arts Association is purely altruistic and national. Its members are not benefited personally. As set forth in its constitution its objects are "to ensure the preservation of representative examples of Scottish art, more particularly by acquiring works of contemporary Scottish artists, and also to assist in the enriching of Scottish public art collections." These objects are sought to be attained by:—

"(1) The acquisition of works of art by Scottish painters, sculptors, gravers, or other craftsmen.



"CRIFFEL"

BY D. Y. CAMERON, A.R.S.A.



"MEDITATION"
BY GRAHAM GLEN

The Scottish Modern Arts Association

"(2) The acquisition of works of art by artists other than Scottish.

"(3) The exhibition of works so acquired.

"(4) The endeavour to secure adequate representation of Scottish art in British National Collections.

"(5) The furtherance of any scheme which shall have for its object the promotion of modern Scottish art."

It has been a grievance north of the Tweed that recognition of the work of Scottish artists has not been accorded to the extent that it ought to be, either by the National or Tate Galleries; that in London, Scottish art has been cold-shouldered in comparison with the place that has been accorded to it both in the provinces and in various Continental centres, notably Paris and Munich; and one of the aims of the Association will be to break down the wall of indifference and ignorance.

Though it has been in existence little more than a year, the Association, with a list of only 260 subscribers, reinforced by a few generous donors, has accomplished much. A good proportion of the members are themselves artists, and this element in the management introduces features that may open the door to criticism. Experience, however, has shown that the dangers are more apparent than real, that they are counterbalanced by advantages, and it is to be presumed that the

new organisation will not in this respect be differently circumstanced from others. Its president, Sir John Stirling Maxwell, has already laid Scotland under a deep debt of obligation to him for his initiative in the movement to place the National Gallery on a footing worthy of the objects for which it was founded; and the chairman of the executive, Mr. Stodart Walker, is a well-known enthusiast in art, whose extensive knowledge and ripe judgment ought to be of great service in laying a permanent basis for future successful work. The following is a list of the pictures that have been acquired: *Shadowed Pastures*, by E. A. Walton, R.S.A., a reproduction of which appeared in *THE STUDIO* last year; *Seashore Roses*, by E. A. Hornel; *Edinburgh's Playground*, by James Paterson, A.R.S.A.; *Hymn to the Rose*, by John Duncan; *The Flight of the Swallows*, by J. H. Lorimer, R.S.A.; *Criffel*, by D. Y. Cameron, A.R.S.A.; *The Gordi Stalk*, a water-colour drawing by James Cadenhead, A.R.S.A.; *Meditation*, by Graham Glen; *Great Tit*, water-colour drawing, by Edwin Alexander, A.R.S.A.; *Still Life*, by S. J. Peploe; a piece of sculpture in bas-relief, by Bertram Mackennal; and a bronze bust of Sir George Reid, by Pittendrigh Macgillivray, R.S.A. The Alexander drawing has been gifted by Sir Thos. Gibson Carmichael, chairman of the Scottish National Gallery Board; and the Mackennal sculpture by



"EDINBURGH'S PLAYGROUND"

BY JAMES PATERSON, A.R.S.A.



"SEASHORE ROSES"
BY E. A. HORNEL

The Scottish Modern Arts Association

Mr. Stodart Walker. Most of these works have been since their acquisition by the Association on view in local galleries in fulfilment of one of the objects of the Association, and they were all to be lately seen in the Scottish National Exhibition at Saughton, Edinburgh.

In their choice of pictures the committee have shown no partiality towards any particular school of art, for even those works acquired from members of what has come to be known as the Glasgow school are so different in technique as not to be related to each other, and it would have been difficult in such a limited number of pictures to have obtained a greater variety in subject, motive, and style. As most of the



"HYMN TO THE ROSE"

BY JOHN DUNCAN



"THE FLIGHT OF THE SWALLOWS" BY J. H. LORIMER, R.S.A.

works have already in one form or another been noticed in *THE STUDIO* it is unnecessary to say much concerning them. Mr. Lorimer's *Flight of the Swallows* was on exhibition in last year's London Academy and this year's Scottish Academy, and it represents the type of subject and scheme of colour that are characteristic of his recent work. He has shown much facility in the painting of soft warm greys and in expressing the dignity and reposefulness of the cultured home. The *Seashore Roses* of Mr. Hornel caused quite a sensation at the Glasgow Institute, where it was first exhibited. After years of preparatory study in the purely decorative it marked so great an advance as to show that Mr. Hornel had come to his own with what seemed to be one great leap. In the Criffel picture Mr. Cameron has come into close touch with the subtle harmonies of nature, and in a composition almost severely simple has given a masterly rendering of space and light and air. Since Mr. Paterson left Moniaive and came to reside in Edinburgh he has essayed the task—now but rarely attempted, and never before from the same

Recent Designs in Domestic Architecture

standpoint—of reproducing the picturesque in the metropolis and its environs in a romantic spirit. His *Edinburgh's Playground*—the Blackford Hill as seen from the Braids—though only giving glimpses of the city, might in feeling have been inspired by Scott's apostrophe in "Marmion" to "Mine Own Romantic Town." The richness of its colour scheme, as well as the striking nature of the composition, mark it as one of the finest of Mr. Paterson's landscapes.

Mr. Cadenhead's work is distinguished by its refined and judicious impressionism, in which the warm earth tones are laid down in bold contrast to the cool colours of sea and sky, and in this Hebridean picture we have a representative example of his effective style. The other two works of which we give illustrations are by young men who have still to win their spurs, and it is an evidence of the courage of the Association that they have thus early in their career shown their

desire to encourage men who are yet only on the road to distinction. Mr. John Duncan, in his *Hymn to the Rose*, shows the influence of Italian art in the figures, while in the decorative details there is evidence of Celtic ideas. It marks a new departure for a Scottish painter, and no doubt this was a consideration which led the committee to acquire the painting, which, however, on its merits is well worthy of the place that has been accorded to it. The *Meditation* of Mr. Graham Glen attracted universal attention at this year's Academy for its excellent technical qualities; it is the outcome of mature thought and sound craftsmanship.

A. EDDINGTON.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

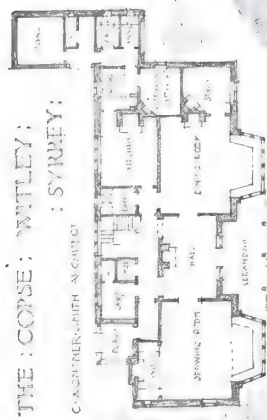
THE first of our illustrations of domestic architecture this month is from a drawing which, during the past summer, has been on view in the Architectural Room at the Royal Academy. "The Copse," as the house represented in this drawing is called, was built from the designs of Mr. C. Wontner Smith last year at Witley in Surrey, on one of the outlying plots of the Lea Park estate of the late Mr. Whitaker Wright. It is built of local hand-made bricks and tiles, and is fitted with wood frames and casements with leaded glass. The little sketch plan at the top left-hand corner of the drawing will show the disposition of the rooms on the ground floor. The size of the dining room is 18 feet by 20 feet (measured into the bay), and the dimensions of the drawing-room are the same, not reckoning the ingle nook on the side opposite to the bay. There is no panelling in these rooms, but they have been provided with oak flooring. Upstairs there are five bedrooms and one dressing-room, the two largest bedrooms measuring 15 feet by 23 feet and 14 feet by 20 feet respectively.

The drawing from which our next illustration is produced was likewise exhibited at the Royal Academy last summer. This little

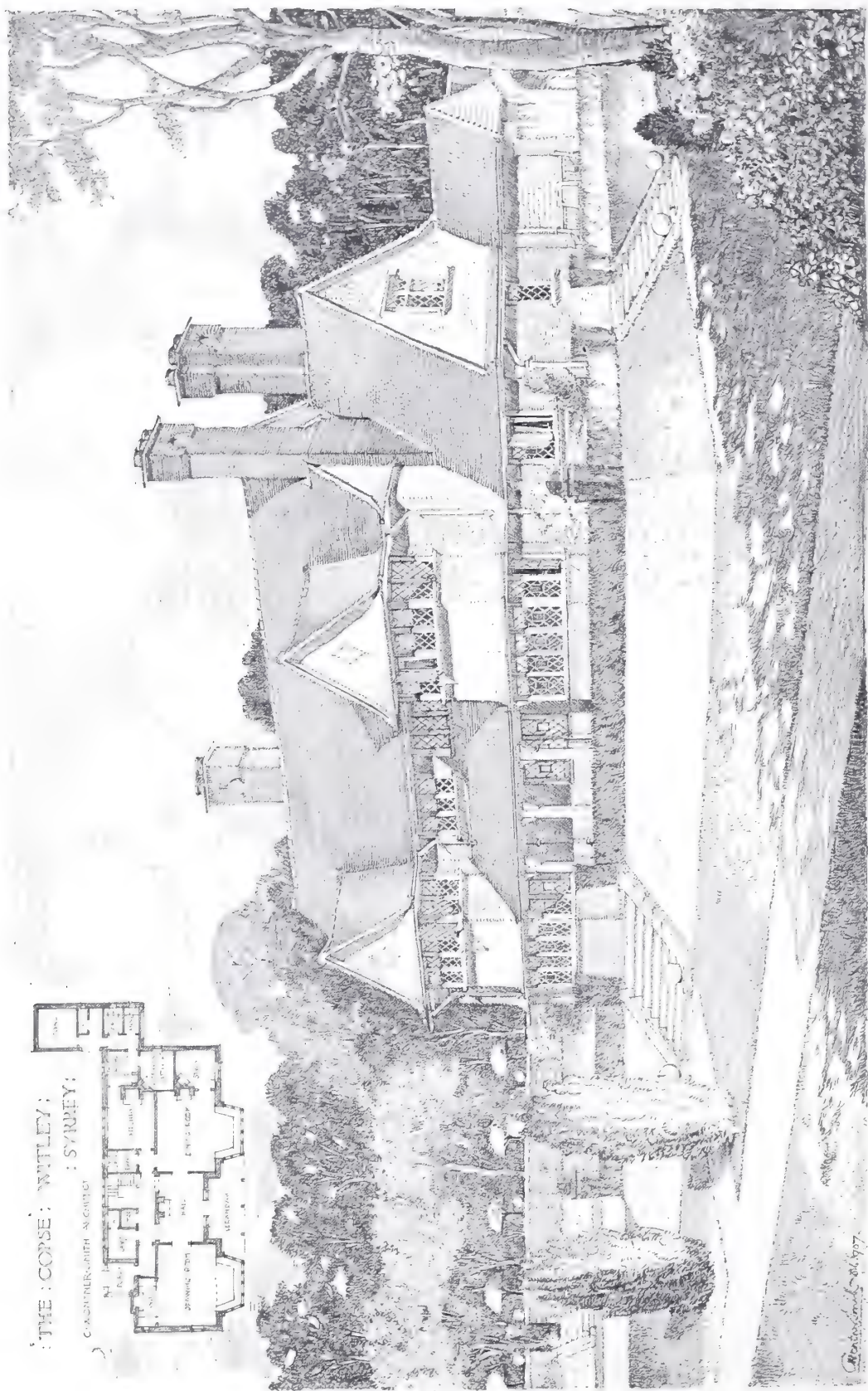


"THE GORDI STALK"

BY JAMES CADENHEAD, A.R.S.A.



"THE COPSE," WITLEY, SURREY:
C. WONTNER SMITH, ARCHITECT



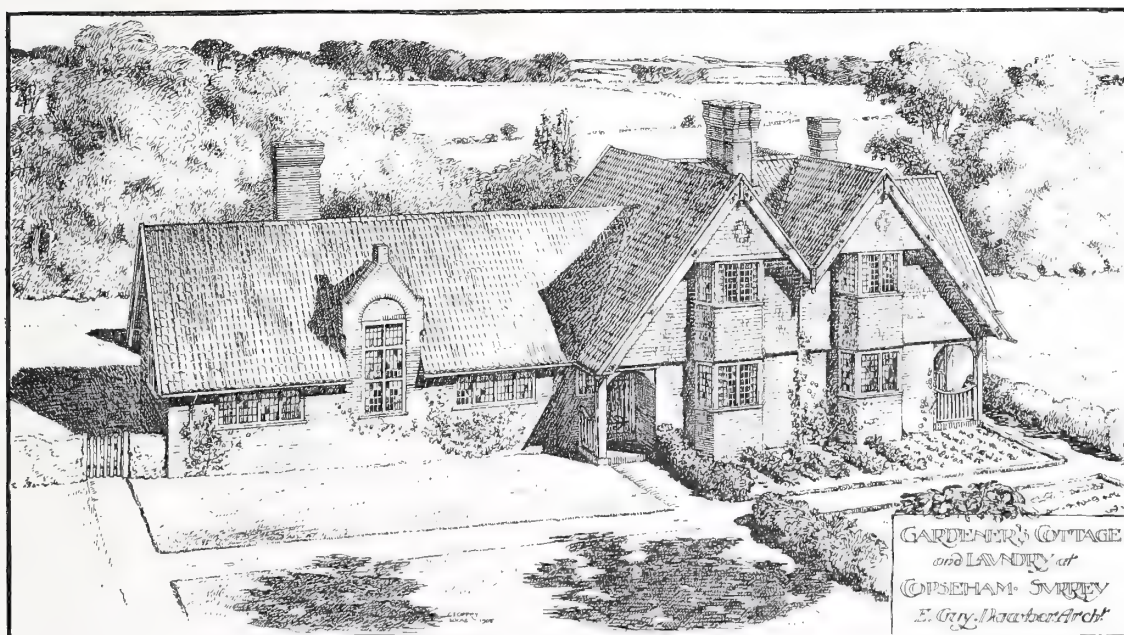
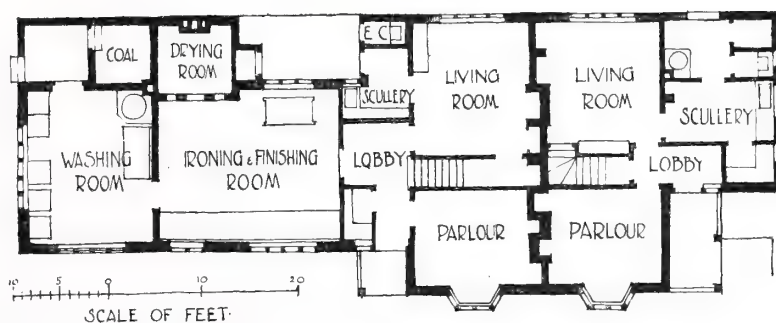
"THE COPSE," WITLEY, SURREY
C. WONTNER SMITH, ARCHITECT

Recent Designs in Domestic Architecture

building, consisting of a gardener's cottage, laundry, etc., has been recently erected near the roadway between Oxshott and Esher, on a site surrounded by the Common and backed by the woods of Claremont. At one end is a separate cottage for a gardener, and at the other the laundrymaid's house and laundry. This has been arranged in an up-to-date manner with every possible appliance for saving unnecessary labour. The walls are built of sand-faced bricks, varied in colour just as they come from the kiln, set with wide mortar joints. The roofs are covered with old pantiles and the walls are partly hung with tiles from some old buildings pulled down on the site. Oak bargeboards, etc., and leaded lights and iron casements complete the external furnishings. The architect is Mr. E. Guy Dawber.

Apropos of Somersby House, Pollokshields, of which two views and a plan are given (see pp. 122-3), our Glasgow correspondent writes:—"The spirit of the olden time has taken strong hold of the modern architect in Scotland; he sees in the work of the men of the seventeenth and eighteenth centuries a vigour and versatility that carry inspiration in the effort to redeem the house

from the commonplace character it assumed during the greater part of the Victorian era. It must not be assumed, however, that the men of to-day are slaves to tradition; they have too much individuality to answer to such a charge, but inasmuch as all style is evolutionary they make a foundation of that which is best in the old, and rear a superstructure equal to the idea and requirement of a new, an intellectual, and a rational generation. There are few Scottish architects whose work answers more to this description than Mr. H. E. Clifford. He is a classicist, yet he does not sacrifice rationality for style; he is in fact an individualist free from the modern taint of eccentricity. Somersby House is a recent example of his architecture; it stands in one of the most popular residential districts of Glasgow, and is built of fine yellow stone, in the style of the Scottish Renaissance, the elevation suggesting a strength



COMBINED COTTAGE AND LAUNDRY AT COPSEHAM, SURREY

E. GUY DAWBER, ARCHITECT

Recent Designs in Domestic Architecture

and simplicity quite consistent with that early period. The hall is notable for extreme severity of treatment. The upper gallery leading to the bedrooms is characteristic of the old style of Scottish architecture. The drawing-room is typical of the architect in the absence of that over-elaboration still too common in modern domestic architecture. Mr. Clifford is particularly fond of eliminating the cornice, and all dust entrapping projections, and he is as sparing with mouldings and curvilinear distribution as some of the extreme exponents of the modern renaissance."

Our remaining illustrations come from places on the far side of the New World. First we have (pp. 124-5) examples of domestic architecture by a Western Canadian architect, Mr. S. Maclure, and with these we quote some notes sent us by Mr. Mortimer Lamb, of Montreal.

"Even in these globe-trotting days," he remarks, "the majority of people in the Motherland still hold the haziest notions respecting conditions and developments in Western Canada, a country

which is usually associated in their minds with visions of Red Indians, grizzly bears, and hardships and perils not in a degree far short of those which the traveller in the wilds of Central Africa may reasonably expect to experience. Yet in reality the standard of comfort is very much higher in the towns and villages of British Columbia than it is in many of the large cities of European countries; while even in the mining camps and small settlements such luxuries as electric lighting and telephone services are not uncommonly provided.

"The two principal cities of the Province are Victoria, the seat of Government, and Vancouver, the commercial and trade centre of the country. Victoria has a population of about 30,000, while that of Vancouver is probably 80,000. Both cities are most charmingly situated, and in the residential sections the majority of building sites, or 'lots,' as they are locally termed, are so laid out as to command magnificent prospects. Here is a broad expanse of ocean (of a blue as deep as that of the Mediterranean), out of which rise in the distance



SOMERSBY HOUSE, POLLOKSHIELDS

H. E. CLIFFORD, F.R.I.B.A., ARCHITECT

Recent Designs in Domestic Architecture



SOMERSBY HOUSE, POLLOKSHIELDS

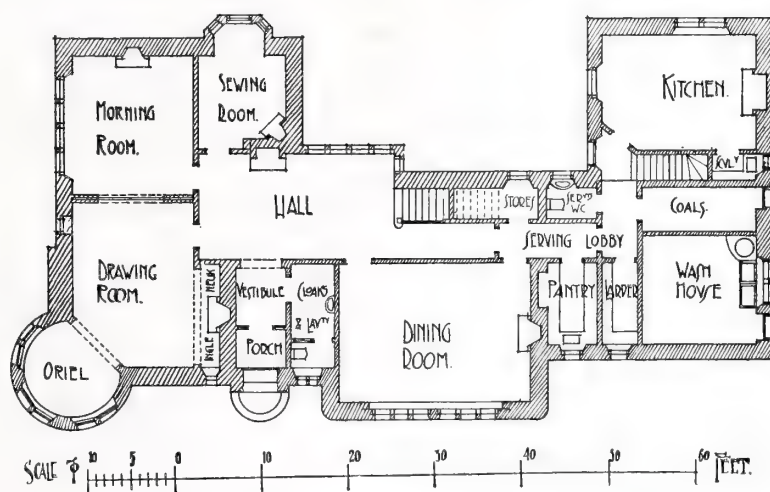
H. E. CLIFFORD, F.R.I.B.A., ARCHITECT

still twilights along the beaches are out of the old East just under the curve of the world, and even in October the sun rises warm from the first. Earth, sky, and water wait outside every man's door to drag him out to play if he looks up from his work; and although some other cities of the Dominion do not understand this immoral mood of Nature, men who have made their money in them go off to Victoria, and with the zeal of converts preach and preserve its beauties.'

"Not the least charm of

the snow-capped peaks of the coast range; again a beautiful harbour surrounded by pine-clad slopes; or a great stretch of park-like country, timbered with oaks, maples, poplars and alders; of cultivated fields at the fringe of forests; of a rocky shore line; of moorland brilliant with the blaze of broom; and far off beyond the stretch of sea, the jagged line of the Olympian Mountains; while again, on clear days, the majestic peak of Mount Baker, 120 miles distant, rises high and clear above the mists around its base. Some suggestion of the natural beauty of Victoria is intelligently afforded in one of Mr. Kipling's recently published 'Letters to the Family,' from which I quote the following. 'To realize Victoria,' he says, 'you must take all that the eye admires most in Bournemouth, Torquay, the Isle of Wight, the Happy Valley of Hong Kong, the Dom Sirente, the Camps Bay; add reminiscences of the Thousand Islands and arrange the whole round the Bay of Naples with some Himalayas for the background. Real estate agents recommend it as a little piece of England — the land on which it stands is about the size of Great Britain—but no England is set in any such seas, or so fully charged with the mystery of the larger ocean beyond. The high

the coast cities is the good taste generally evidenced in their domestic architecture. In fact, it may be asserted that, having regard to size and population, there are few cities in America, and none in Canada, as similarly attractive in this respect. Land being relatively cheap, the houses usually stand on sites of generous area; while the growth of vegetation is so rapid and luxuriant that within a year or two after planting, the grounds surrounding a newly-built house have all the appearance of old-established gardens. Another advantage, and one which is of considerable significance from the point of view of the architect, is the mild and equable climate. Whereas in Eastern Canada, for example, the heavy snowfall necessitates that roofs shall be



PLAN OF SOMERSBY HOUSE, POLLOKSHIELDS

H. E. CLIFFORD, F.R.I.B.A., ARCHITECT

Recent Designs in Domestic Architecture

either flat or of very steep pitch, in the West climatic conditions impose no restrictions on architectural design beyond suggesting requirements that tend, if anything, to enhance the possibilities of securing a pleasing effect. Thus in many houses a most important feature of the elevation is not uncommonly the long line of the verandah roof and its supporting pillars—a verandah being nearly always a *sine qua non* in a country where the twilight lingers long and late, and one may sit in the open air to enjoy a view of unparalleled loveliness for nearly six months in the year. Again, no heating other than that afforded by grates and fireplaces is required, and hence, in planning his interior, the architect has not, as in the East, to take into consideration the disposition of unsightly radiators; while, on the other hand, the inclusion of a fireplace may readily become a valuable aid in carrying out a decorative or effective scheme of interior arrangement.

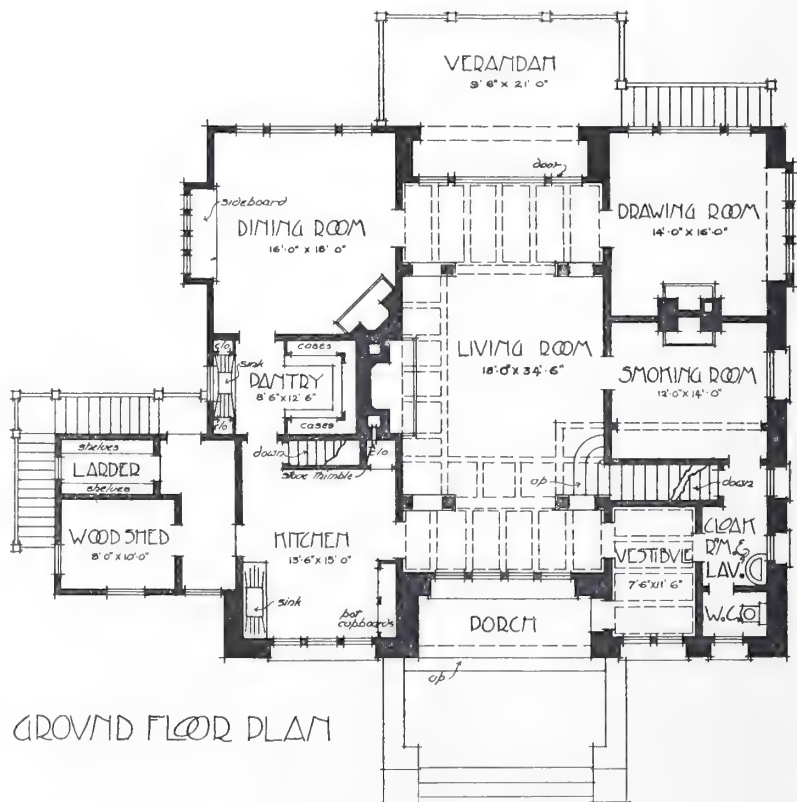
"It is but just at this point to remark that the present high average standard attained in domestic architectural achievements in Western Canada is very largely, if not wholly, due to the example set and the influence exerted by one individual, Mr. S. Maclure, a Western Canadian architect whose ability and success are the more marked in that he is entirely self-trained, and has enjoyed none of the usual advantages of acquiring professional proficiency. In the accompanying illustrations will be seen typical examples of his skill in design.

"In British Columbia and throughout the West, wood, of which the forests produce several valuable varieties, notably Douglas fir and cedar, is usually employed for house construction, although not infrequently a local granite of fine quality is used in carrying the outside walls up as far as the first storey. This plan was adopted in the case of the house built for Mr. B. Wilson, on Rockland Avenue, Victoria, the lower walls being of split

granite, pointed with cement mortar; the upper storey outside walls being formed of studding, to which are nailed 1-inch boards, lined with tarpaper, and then lathed and plastered on both sides. The hall is finished in native fir—a cross-grained wood—stained a golden brown and waxed to a dull finish, the flooring being of Australian mahogany—the only material employed not of native production.

"The house of Mr. J. J. Shallcross is situated on a rocky prominence facing east, and also commands a view of the straits and mountains. The walls are of split granite boulders, the boarding in the gable being of rough sawn pine stained a dark brown with creosote; and the roof of cedar shingles painted a slate colour. The roof rafters are exposed in the hall, the upper part of which is finished with rough plaster, and the lower hall panelled in red cedar of selected grain. The wood-work in the bedrooms is enamelled white.

"In planning interiors considerable care and forethought is invariably exercised to provide an arrangement of rooms and offices whereby the work of the household may be performed with a minimum expenditure of labour. This in a country where few



PLAN OF HOUSE FOR MR. J. J. SHALLCROSS AT VICTORIA, B.C.
S. MACLURE, ARCHITECT

Recent Designs in Domestic Architecture



HOUSE FOR MR. J. J. SHALLCROSS, AT VICTORIA, B.C.

S. MACLURE, ARCHITECT



HOUSE FOR MR. B. WILSON, AT VICTORIA, B.C.

S. MACLURE, ARCHITECT

Recent Designs in Domestic Architecture

servants are employed is, of course, very necessary, and by reference to Mr. Maclure's floor-plans it will be noted that this consideration is kept well in mind; as, for example, in the proximity of kitchen to the dining-room, between which communication is usually afforded by a pass pantry.

"In conclusion, it may be mentioned that, although the rate of wages for mechanics in British Columbia is relatively high—probably twice or three times that obtaining in England—yet, thanks to the low cost of building material, the expense of building is by no means excessive. Thus a tasteful and well-constructed house or cottage of from eight to ten rooms, and resting on a stone foundation, may be built, inclusive of all conveniences—fireplaces, electric lighting, wiring, etc.—at a cost of from £500 to £600, and frequently for less, while even in cases of more pretentious residences, such as those here illustrated, it is rare when the initial outlay exceeds £2,000 or £3,000.

"Mr. Maclure's success as an architect is in no small degree attributable to his sense of the 'fitness of things.' Realising that the conditions of Western life do not admit of ostentation or display, he aims to secure in his work an effect at once suggestive of refinement and sound workmanship, employing always the materials at hand."

Lastly, we have two details of garden design by a Los Angeles firm of architects, Messrs. Myron Hunt and Elmer Grey. The illustration on this page shows a court with a small colonnade on the east side of the house which these gentlemen designed for Mr. Gilbert Perkins at "Oak Knoll," Pasadena, California. Like the house itself, which is situated on an eminence overlooking a beautiful valley, this court has been planned to suit the climatic conditions of the place. As everyone knows, the region is one where almost perpetual sunshine—and brilliant sunshine too—is the rule by day. Rain is scarce and snow has never to be reckoned with in designing the roof of a house, for instance. Hence much of the life of those who live in these parts is spent out-of-doors, and sensible houses are planned accordingly. In the case of this house of Mr. Perkins at Pasadena, the porch and terraces and courts are all located adjacent to the living-room, and consequently share with it the advantage of the extensive view which the situation affords. Of Mr. Hooker's garden with its pergola here illustrated nothing in particular need be said save that it is located in the very heart of a large city and reflects the owner's close familiarity with and appreciation of some of the beautiful garden work of Italy, the home of formal gardening.



COURT ON EAST SIDE OF MR. GILBERT E. PERKINS' HOUSE AT PASADENA, CALIFORNIA

MYRON HUNT AND ELMER GREY, ARCHITECTS

The Ruskin Museum, Sheffield



PERGOLA DESIGNED FOR MR. JOHN D. HOOKER, AT LOS ANGELES, CALIFORNIA

(See previous page)

BY MYRON HUNT, ARCHITECT

THE RUSKIN MUSEUM AT SHEFFIELD. BY W. SINCLAIR.

SHEFFIELD with all its grime and noise is one of the cities most likely to create a bad first impression, but if the traveller has time to get beyond the precincts of the railway station he will find that, as a city, it contains some very interesting buildings, as well as other attractions. Here, within one of the public parks, stands the Mappin Art Gallery, rich in modern examples of art, particularly the works of the late Mr. John Pettie, R.A., a Scotsman not without honour in his own country. But what chiefly interests us at present, and is not the least important fact in the history of Sheffield, is that, many years ago (1875), Ruskin chose it as the most fitting place in all England to establish the Treasury of St. George, known as "The Ruskin

Museum." In establishing it at Sheffield, he stated his reasons for so doing. It was (1) because he acknowledged iron-work as an art necessary and useful to man, and English work in iron as masterful of its kind; (2) that in cutlers' iron-work we have the best of its kind done by English hands, unsurpassable by that of any living nation; and (3) because Sheffield is within easy reach of beautiful natural scenery. For these great primary reasons, he added, "I have placed our first museum there, in good hope, also, that other towns will have their museums of the same kind, as no less useful to them than their churches, gasometers, or circulating libraries."

At first Mr. Ruskin began by purchasing a piece of land at Walkley, some two miles from the city, with a tiny cottage upon it. It occupied a very commanding situation, with an extensive view, overlooking the valley of the Don. Here he gathered some of the

valuable pictures, drawings, models, and books he had been collecting over a period of years for purposes of appreciation and instruction, and many visitors soon found their way thither.

Year by year the little museum at Walkley increased in the number of its treasures in pictures, drawings, minerals, precious stones from all parts of the world, until the cottage could hold no more, and it became necessary to look out and consider what was to be done for the better housing of the collection. In the course of years the problem was shelved, not solved, by the removal of the museum to another part of the city. Before the year 1890 a few private gentlemen in Sheffield each undertook to provide a large sum for a permanent museum, on condition that the treasures became the absolute property of the Corporation. These gentlemen reckoned without Mr. Ruskin,

The Ruskin Museum, Sheffield



"RUE DE BOURG, CHARTRES"

(In the Ruskin Museum, Sheffield)

BY T. M. ROOKE

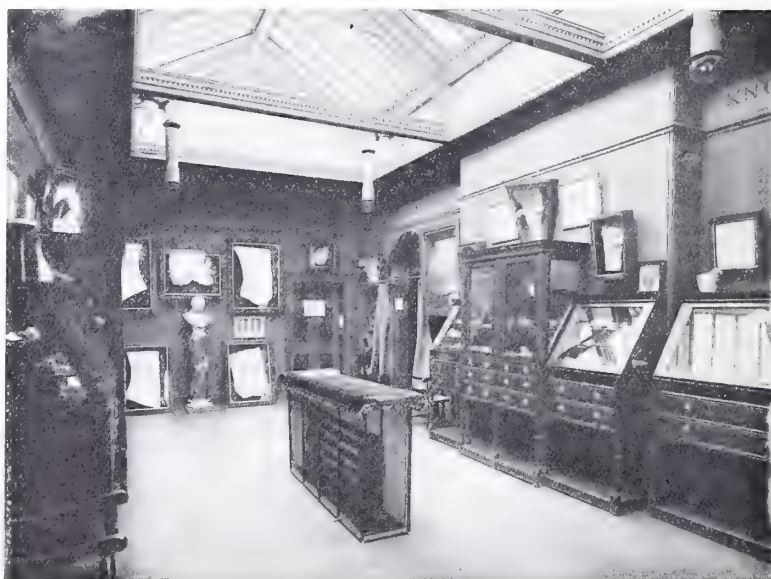
and as it never was intended by him to become a permanent feature of their city he refused to consider the offer. The Corporation about this time had purchased Meersbrook Park, a short distance from the city; and, as it contained a disused old Georgian mansion, an arrangement was come to by which, on condition that the Corporation housed the collection in a suitable manner and paid the salary of the curator and staff, the loan of the collection should be granted for twenty years, and on these terms it was removed thither early in 1890.

The mansion is built of bricks of small size, now mellowed with age, with a roofing of slate. Standing by the library windows a magnificent view is obtained of the distant city and terraced hills which surround it. At the front of the museum the ground rises to the terraces, and as it contains many ancient trees, some charming walks,

and has even the remnants of a trickling woodland stream falling in its descent through brushwood and rocks, it certainly seems to the visitor to be an ideal situation for such a museum. Within recent years, however, the Corporation has allowed buildings to be erected all round the borders of the park for the housing of its citizens, and has thus in great measure allowed the natural beauty of the park to be considerably diminished, not to say destroyed.

What strikes the visitor first of all who enters the old-fashioned mansion in the park is the smallness of the space provided for the collection. On entering, one finds only three small

rooms set apart for exhibits, but what is lacking in quantity is certainly made up in quality. It is, without question, one of the most valuable collections in England, and to the lover of art it is certainly a place of true education. The visitor cannot fail to notice that the arrangement for instruction is of an admirable character, for a full letterpress



THE MINERALS ROOM, RUSKIN MUSEUM, SHEFFIELD

The Ruskin Museum, Sheffield



"THE CHAPEL OF ST. MARY OF THE THORN, PISA"
(In the Ruskin Museum, Sheffield)

BY JOHN RUSKIN

has been opened, and is devoted chiefly to the engraved works of J. M. W. Turner. It contains a representative selection from each of Turner's works, and as they are periodically changed, afford an exhibition of sustained interest and continuous instruction and entertainment.

Until one has visited the museum and seen for a time the wonderful wealth of precious gems in the cases in the mineral room, it would be quite futile to attempt a description of what represents a life's work. Here are brilliant examples of flint, chalcedony, agates, jasper, opal, hyalite, quartz, copper, iron, tin, lead, zinc, antimony, crystals of blue topaz, sapphires, rubies, beryls and emeralds, garnets, lapis-lazuli or azure stone, gold in its native state in the rocks, and silver in the fantastic shapes assumed in nature, in the form of branches, rootlets, filaments, ribbons and entangled strings, twined about the calcitic

description accompanies each drawing, in which its chief characteristic is pointed out. The first room, which is on the ground floor, is known as the Carpaccio Room, for it contains a fine series of studies and photographs of the works of Victor Carpaccio alone, including the beautiful water-colour copy, by Signor Angelo Alessandri, of that most lovely picture, *The Presentation of Christ in the Temple*, the original of which is in the Academy at Venice. There are, besides, some excellent studies, by Mr. C. Fairfax Murray, of details of the high priest's robe in this picture, quite an interesting study in itself; the subjects in which include *The Acts of Creation* and the *Fall of the Rebel Angels*, also the *Three Angel Musicians*, in the lower portion of the picture. More recently a new room for exhibits, called the Print Room,

rocks amongst which it is found. There are nuggets of platinum of considerable size, and last, but not least in interest, there are many very beautiful diamonds in native state. When purchasing specimens of minerals, the Professor always stipulated that they should be sent in their native state if possible, a matter of great importance to the student from an educational point of view, which was always to him the chief feature of his collections.

The picture gallery is a small one, though of greater length than the mineral room, which it adjoins, but has the advantage of being lighted by windows instead of from the roof. The work represented here is of a very valuable character, the most remarkable as well as the most valuable picture in the collection being Verrocchio's

The Ruskin Museum, Sheffield



"CHARTRES CATHEDRAL FROM THE RIVER"
(In the Ruskin Museum, Sheffield)

BY T. M. ROOKE

"Madonna," which Ruskin referred to as "perfect in all ways, in drawing, in colouring; on every part the artist had worked with the utmost toil a man could give." Mr. Ruskin obtained this wonderful picture from Venice, where Verrocchio's work as a sculptor is still to be seen to-day. It is cause for congratulation that he was able to purchase this masterpiece, for as he wrote of it, "This picture teaches all I want my pupils to learn of art; it is one of the most precious pictures in the country." Among other pictures in the gallery are those of which reproductions accompany these lines, including an interesting drawing by the founder himself.

A word or two must suffice to refer to the library and print department, although it is the room where the booklover will find some of the most interesting treasures in the museum. Besides containing a very complete library of Ruskin's works, there is one of the most valuable collections of books on natural history to be found in any library. There is, for example, the "Eyton Collection," in thirty-eight large folio volumes, formed by the famous ornithologist, Mr. T. C. Eyton. Works of geography and travel also form an important feature of the library; but the reader who is on the look-out for fiction will require to go elsewhere, for the library is a place for students.

There are also many valuable illuminated missals, manuscripts, beautiful bindings, books on Greek and Roman sculpture, pottery, metal and glass work, collections of bronze medals, or early English gold and silver coins.

Not only is the museum open on every lawful day, but it is also open for a few hours in the afternoon every Sunday. Visitors are numbered yearly by thousands, chiefly from the city, who have not been slow to take full advantage of the privilege conferred on them. The museum was founded by Mr. Ruskin as a place for students, but many who cannot be called by this name have often come to gaze on the wonderful

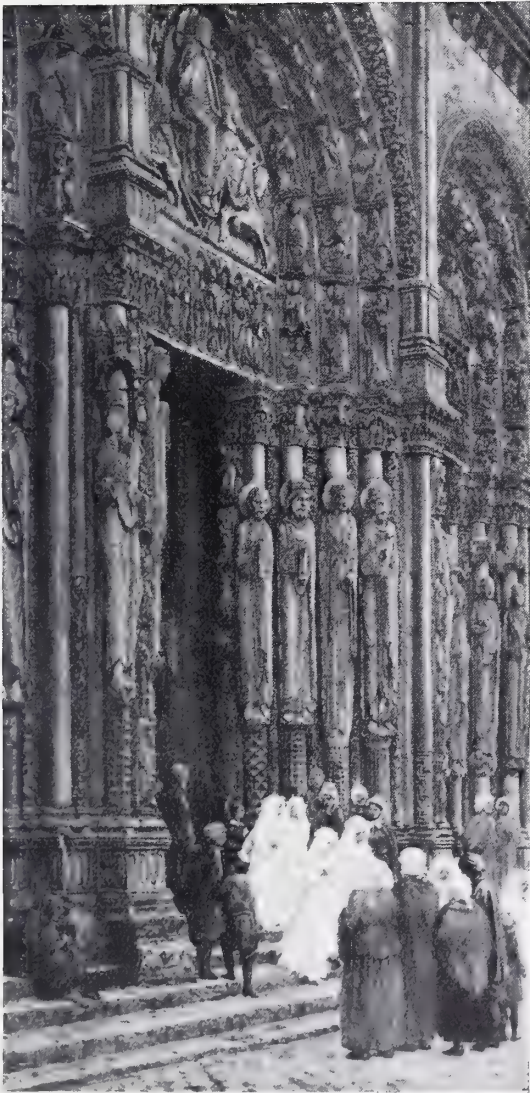
wealth in minerals and pictures, and while they may not possess anything but the most rudimentary knowledge of Ruskin as a writer they cannot fail to gain some knowledge, however meagre, of the noble spirit that animated him when he chose Sheffield, in the first instance, for the exhibition of his treasures. For in the words of the late Prince Leopold, "We have seen in him a man in whom the highest gifts of refinement and of genius reside, who yet has not grudged to give his best to others; who has made it his main effort—by gifts, by teaching, by sympathies—to spread among his fellow countrymen the power of drawing a full measure of instruction and happiness from this wonderful world."

The future of the museum is a subject that has an interest for others beside Sheffielders. In spite of all that may be said by the citizens of the Midland city, it is a fact that they have not shown the progressive spirit which Ruskin looked for and expected, and with which he was so strongly imbued. It may be said that the question whether Sheffield is or is not to retain the St. George's treasures placed there by Ruskin depends largely on the present Master, Alderman George Baker, J.P., of Bewdley. No one can positively say what the Master may do. Efforts will no doubt be made by other cities to secure possession of the

The Making of Plaster Casts

priceless treasures for a period. Sheffield was only to obtain them for a period of twenty years, and the period will soon be exhausted. If, in time, the Master is prevailed upon to let other towns know what Ruskin meant by a museum, the present writer is convinced that he could not do a wiser act than allow the new museum at Bournville to have the honour. There, every provision could be made for the treasures being suitably housed and cared for, and it would also be a well-merited compliment to the able organiser and Ruskin enthusiast, Mr. J. Howard Whitehouse, who was the first to propose the national memorial to Ruskin being erected in the beautiful village of Bournville.

W. S.



"CHARTRES CATHEDRAL: THE FIRST COMMUNION"
(Ruskin Museum) BY T. M. ROOKE

THE MAKING OF PLASTER CASTS. BY ALEX. INKSON McCONNOCHIE.

FIBROUS plaster was patented by a French modeller, Desachy, in London, in 1856, but he has really only the honour of reviving an art successfully practised by the ancient dwellers on the banks of the Nile. The Frenchman's revival has, however, revolutionised decorations both in public buildings and private mansions. Highly artistic ornamentation is now practicable where formerly only the plainest effects could be attempted in solid plaster, unless done *in situ* and at considerable expense. "Fibrous" plaster is exceedingly thin, but so strengthened that it is in every way superior to the heavy and cumbrous old style. The fibre used is a cheap cloth, usually made of jute, with square meshes from about one-eighth to one-fourth of an inch. This cloth, or scrim, as it is technically called, is laid on to the wet plaster and more plaster brushed over it, with the result that the object is proof against time, so long as it is kept under cover from the attacks of weather. The plaster may be further strengthened by wood strips incorporated in the same manner as the scrim. One of the great advantages of fibrous plaster is that it can be bent, say six inches in nine feet, without the least injury to the design.

The artist, the modeller, begins by producing the proposed work on a small scale, say one inch to one foot. The design shown in Fig. 2 (next page) actually measures 34 in. by 6 $\frac{7}{8}$ in., and was finally produced 34 feet by 6 feet 10 $\frac{1}{2}$ ins. For the modelling (Fig. 1), a big board is requisitioned, on which the merest outline is drawn with a blue pencil or chalk. Long nails are driven in and a network of copper-wire formed, so that the clay used may have support where relief is particularly prominent. The clay having been properly prepared, the figures are then "massed" and brought into more or less relief, as the judgment of the artist dictates. The figures are dealt with in minute detail before the work is allowed to leave the hands of the modeller.

The waste-mould casters now take the matter in hand. A wood fillet is put all round the board, with a depth the exact size of the proposed cast. The bare woodwork is covered with clay water so that the mould may not adhere to the plaster. The first coating of plaster of Paris is slightly colour-tinted, then

The Making of Plaster Casts



FIG. 1.—MODELLING FIGURES

dashed on the face of the model, covering the whole surface to the depth of about one-fourth of

face (or the part wished to be cast) upwards. The operator now washes out the mould with a very soft brush, so that it may not be injured, the operation being repeated till the mould is perfectly clean. The whole mould is next washed, soaped and oiled, while wood rules are now tacked round the edge of the cast to the necessary thickness, and scrim and laths cut to the proper sizes.

It now remains only to fill in the plaster. First a coat is laid on all over and allowed to partially set, then the scrim and laths are carefully placed and more plaster brushed on, more scrim being also added if necessary. After the plaster has set the whole is turned upon edge, with the back of the mould outwards, which is now chipped off from the cast with mallet and chisel (as in Fig. 4).

When the operator comes on the coloured casting, he of course recognises that he is very near the face of the cast, and



FIG. 2.—FRIEZE ABOVE PROSCENIUM IN HIS MAJESTY'S THEATRE, ABERDEEN

an inch. When this has set, the new surface is coated with clay water, then plaster to the thickness of an inch or so is poured over the first coating. Iron rods are inserted if needed to strengthen the mould. When the plaster has set, the operator begins to take the mould off the model. This is easily accomplished, as the clay, being of an oily nature, slips off the plaster very readily. Should any difficulty arise in the separation, the whole work is turned on edge and water poured in between, after which the mould is prised away from the model. This done, the mould is placed on its back—*i.e.*, on the rough exterior, with the

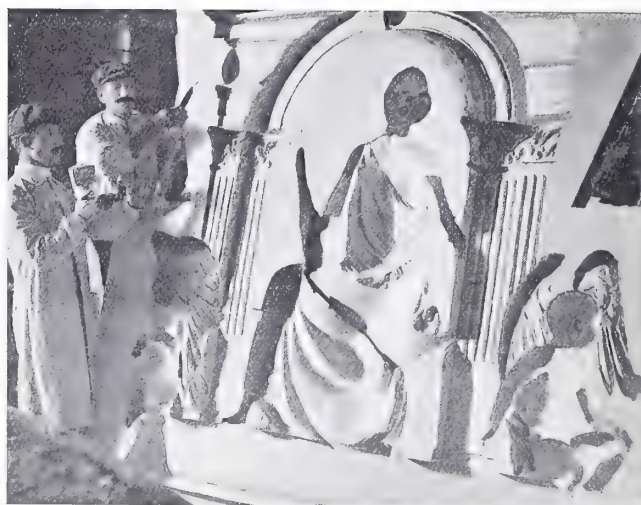


FIG. 3.—THE WASTE MOULD

The Making of Plaster Casts



FIG. 4.—CHIPPING THE WASTE MOULD

accordingly proceeds all the more carefully. Thus the mould can be used once only — hence the term waste mould (Fig. 3).

The castings are now removed to the drying chamber (Fig. 5), where the temperature is about 100 degrees. Care must be exercised at this stage, and the exposure regulated according to circumstances.

Repeat casting can only



FIG. 6.—MAKING CASE FOR GELATINE MOULD



FIG. 5.—DRYING CHAMBER: CLEANING CASTS

be done in plaster piece-moulds, wax or gelatine moulds. Plaster piece-moulds are generally used for casting figures in the round. The mould is put on in sections (hence the name), so that every piece will draw from its own surface. There may be a considerable number of pieces, all held together by each part being locked into the other. For instance, a bust may consist of about seventy pieces. The casting is done as in waste moulds, except that in round figures the mould must be continually rolled over and over as the plaster is filled in, so that the finished production may be hollow with an even thickness all over. The mould can be removed

in the original sections and used again as may be desired. Casting from one-piece plaster moulds can only be done when there is a plain surface or moulding which will draw all one way. In this process a "reverse" running mould, which is practically either a wooden or iron template, is used. This is run with plaster on the bench, stopped and mitred as required, and now forms the "reverse." The mould is then varnished and oiled, the plates being filled in as already described. Any number of casts can be taken from such a mould.

Wax moulding permits of considerable ornamentation, but at the same time there may be no "undercut." The

Albert Lechat, a Painter of Old French Towns

wax is run on to the clay model while it is in a warm liquid state, and when cooled is pulled off, and is then ready for casting in the manner already described.

Gelatine moulding only dates from sixty years ago, though gelatine is merely a superior kind of glue. This process is the most intricate and delicate of the various forms of casting in connection with plaster. The advantage of such a casting is that "undercuts" can be produced, practically in any shape—a good example is Corinthian or Gothic caps for pillars. There must be a clay model as before; it is varnished to harden the surface, and covered with a sheet of paper. Another layer of clay, three-quarters of an inch thick, is now laid on, which is covered with plaster, scrim and wood, to form an outside case (as shown in Fig. 6). When the plaster has set the case is removed and the clay taken out. The case is now shellacked and oiled, placed over the mould and fixed down, and thereafter the space formerly occupied by the clay is filled up by gelatine being poured in. Considerable time is required for cooling, after which the case is again removed and the gelatine pulled off the model and put back into the case. The usefulness of this case is apparent. The gelatine being so pliable, it would be impossible to get the proper shape in the casting if it were not for the stiffening afforded by the plaster backing. The surface of the gelatine is now treated with a special preparation, and is left alone for several hours before castings are taken from it. Gelatine being very "tender" to handle, only experienced workmen are employed. The oiling and filling in of the plaster are practically the same as already described above.

Plaster and wax or gelatine moulds are sometimes used together in large moulds where it would be too expensive or not practicable for the wax or gelatine to be used alone. The plaster in such cases is used for the plain surfaces, the wax or gelatine for the enriched parts.

A PAINTER OF OLD FRENCH TOWNS: ALBERT LECHAT. BY OCTAVE UZANNE.

THE divers schools of painting to-day, while vigorously revolutionary in their technique, which has become more and more summary, and anarchical in their method of interpretation, have neglected too much the picturesque style of other days—the famous construction of landscape, architectural, and scenographic, with all its special rules, the three chief elements being, according to Théophile Gautier, "drawing, relief and colour."

Those artists who at the present time continue to regard themselves as "painters of a town's portrait," as revivers of old rural villages, as reconstructors of provincial life, peaceful, verdant scenes displayed in settings now quite out of date, are becoming, alas, more and more scarce.

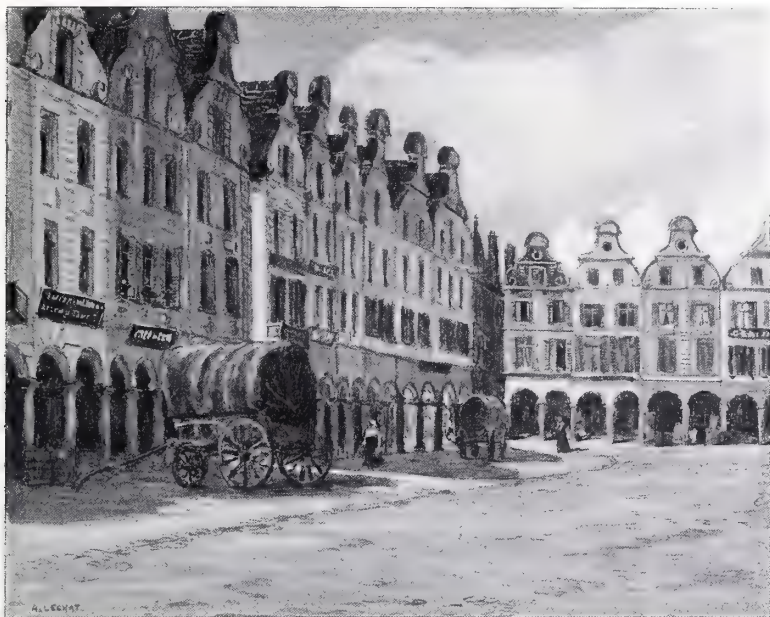
Certain famous art cities there are, of course, consecrated by literature and by the traditional homage of all lovers of the beautiful, which have retained interpreters many and fervent. Venice, from the time of the two Canalettos, who, all undisturbed, painted the city in its every aspect, and Bruges, the pearl of Flanders, more recently brought into fashion—these ever attract the artist. There are many of our most notable innovators who have delayed till now to record the aspects of these cities as seen by their own eyes, and to provide



"LES CAFÉS, HESDIN, PAS-DE-CALAIS"

BY A. LECHAT

Albert Lechat, a Painter of Old French Towns



"UNE VIEILLE PLACE, ARRAS, PAS-DE-CALAIS"

BY A. LECHAT

us with really novel, enjoyable and delicate interpretations.

But how comes it that in France, where formerly, in the romantic days, so many artists delighted to set up their easels in front of the walls of our delightful little fortified towns, one fails to meet, whether on Norman, Breton, Picardian, Burgundian, or Provençal soil, the disciples of Isabey, Huet, or Hervier, of old Boulard or Decamps, or indeed of Turner, Constable or Bonington, gladly working in the street itself, translating, for our delight, with sure and rapid touch, these vestiges of the past, these agglomerations of ancient dwelling places, these precious specimens of religious and civic architecture? For there is no country so rich as France in adorable little sleeping cities, lying almost dead in all their beauty. They abound from North to South, from East to West. The tourist is delighted to discover them on the banks of the Loire, the Seine, the Rhône, and the

Garonne, or near the shores of the Moselle, the Meuse, the Marne, the Somme, or the Rance. That genius Turner, the painter of marvellous water-colours exalting all that was picturesque in the old provinces of Great Britain and the Continent, lost no time in the course of several visits to France, but produced work which may serve as a guide to the admirable scenery abounding in an admirable land.

I was thinking of all this, just as one ponders over the mysteries of fashion which dominate everything, when at an exhibition held at Georges

Petit's in Paris some little while ago I came across a number of scenes from little towns in the north. Signed Albert Lechat, they achieved a brilliant success.

This was a delight to me, like the unhopèd-for advent of warm, flowery spring, like the revival of one of the noble traditions of French art. These visions of provincial works, lying drowsily in the



"LE PORT DE ST. VALERY-SUR-SOMME"

BY A. LECHAT

Albert Lechat, a Painter of Old French Towns

torpor of a life untouched by external influences, the melancholy streets, as though meditating in silence and neglect; these squares beneath the Cathedral's shade, where here and there one meets the figure of some stray worshipper going to devotions; these rampart corners, where the glories of the place lie buried, to all seeming; where the futility, the nothingness, of human carnage may be read in the oblivion of men and things; these hollow byeways, dark and high like tunnels, and opening out into the dazzling sunlight, azured and verdant; these cattle markets, these canals winding their way amid the corbelled line of decayed and irregular houses—all these enticing scenes, expressed with an emotion and a sincerity so intense as to produce a sensation of absolute artlessness, captivated me to such a degree as to make me long to know their author, the poet-artist who has succeeded so completely in realising the pathetic, whimsical spirit of these ancient towns, despoiled of their erstwhile prosperity when Flanders, in the grip of Spain, made frequent warlike incursions into this Picardy of ours.

It was not alone the artist's talent in water-colours, nor his skilful workmanship, nor his virtuosity, that captured my attention here, but rather the simple honesty, the absolute frankness, the ambient poetry in the atmosphere of these paintings, which are simply impregnated with luminous truth, with delicate comprehension of values—they



"APRÈS LA PLUIE, ABBEVILLE"

BY A. LECHAT

might almost be termed mystical—and with a restful sense of picturesque beauty.

To be sure, there is nothing boisterous about M. Lechat's palette; noise and violence would be altogether out of place in these tranquil scenes, where existence murmurs on in a gentle whisper, seldom bursting forth, save at fair times or in rustic assemblies, whose passing excitements he does not consider worth reproducing.

M. Lechat's talent is not essentially material; by solid methods, without "faking" of any sort, he has the art of firmly planting his *motifs* and making them live, and, as with the hand of a visionary, a clairvoyant, of imparting to them all kinds of emotion, condensed but fully expressed, thanks to the conscientiousness, the sensitiveness, and the honesty of his interpretation. In a word, the artist grasps, analyses, and expresses the harmony of his subjects; his picturesque translations give one a deep sense of



"UNE PLACE, DOULLENS, SOMME"

BY A. LECHAT

Albert Lechat, a Painter of Old French Towns

the calm surrounding these dead cities, wherein survives the spirit of tradition proclaiming itself everywhere, a spirit hovering like a will-o'-the-wisp in the light, throwing into relief houses and far-off perspectives alike.

In noting his souvenirs of his adorable Montreuil-sur-Mer, the steep rue Saint-Firmin, the Grande Rue, the Place Verte with its fountain, the rue de la Boucherie—where dwelt the lamented Tnaulow—the ramparts seen from the outside, and the river Canche, there came over me a sense of the enveloping melancholy of these placid provincial spots; I felt the morbid intoxication of a peacefulness like that of the *béguinages* of old-time.

In other works we find Bergnes, with its superb belfry, its canals, its doorways sunk in the city walls; then Abbeville, with its glorious church of Saint Wulfran, with the Somme intersecting the town, and the broad rue Notre-Dame. Next we come to Doullens, with the rue de la Sous-préfecture, and the town promenade by the river banks. In all these representations of our Northern provinces M. Lechat has given us a series of moving pictures, delightfully coloured, bathed in an exquisite light, in an imponderable and mysterious atmosphere of silence and meditation befitting these remote retreats, exiled, as it were, from the bustle and the traffic of modern life which enters therein only after filtering through the delightful, magical vestiges of the days gone by.

These evocative works might almost be styled works of philosophic instruction, for, even more clearly than the purely rustic landscape, they show one that progress must pause respectfully in presence of the death agonies of these little towns, and that our civilisation, of which we make such a fuss, has hardly made any way—for all its tumultuous incoherence—in certain urban centres such as these, where the Rampart Walk still tells of the languor, the mystic character of the old cloisters, and almost asserts itself as the “chemin de ronde” of the citizens imprisoned within the old, old walls.

Albert Lechat was born at Lille in 1863, in the

centre of the town, near that admirable seventeenth century monument, the Bourse de Lille, once the Aldermanic Hall. During his childhood he was seldom away from this part of Old Lille, which at that time—even more than now—was full of small houses of great antiquity. He took his walks on the fortifications or in the suburbs of the big town. It may well be that from this time dates his affection for the little towns or villages which have not been smitten by the vanity of aggrandisement, and have thus been able to preserve their antique charm. In any case, directly M. Lechat began to paint he sped towards the outskirts, where the scenery, although somewhat sad, flat, and monotonous, nevertheless gave him more air and sunshine. Lille itself, however, had been transformed, and its queer, poetical, picturesque and mysterious corners were becoming more and more rare.

Eventually Lechat left Lille, and took up his abode in the Pas-de-Calais. By chance he found himself close to Montreuil-sur-Mer. Captivated at once by the really incomparable charm of this little dead city, he endeavoured to realise in paint the feelings that arose within him as he strolled along the old ramparts or the tortuous streets. At that time he made use of a process which he had long employed in his country sketches—a mixture of water-colours and crayon. By means of this technique he succeeded in transcribing, just as he felt it, the picturesque side of Montreuil and its surroundings. Next to the melancholy ramparts of the old fortified town, what attracted him most



“THE POOL”

BY A. D. PEPPERCORN
(Society of 25 Painters—See London Studio-Talk)

Studio-Talk



"THE MARKET CART, CONCARNEAU"
(*Society of 25 Painters*)

BY TERRICK WILLIAMS

were the shops of all kinds, each revealing a physiognomy of its own, a special character such as to make it seem as though they had been created by artists rather than by mechanics. They have been preserved intact, to be a delight to the eye.

Finally, having mastered all this, and given it harmony, the artist succeeded in understanding and in expressing to perfection the splendid northern sky, whence falls a light which clings to every projection and gives a fairy aspect to the rude and simple accessories of life in the provinces.

There is a powerful charm, too, in these old towns, where the street lamps are seldom lit, especially in winter, and where the only light comes from a few shops throwing their vague illuminations on the pavement outside.

These are the things that M. Lechat has felt and in these sober paintings has rendered with infinite feeling and success. His talent is made up of refinement, of poetry, and of understanding. For this reason his interpretations have proved deeply fascinating to all who are still susceptible of the picturesque visions of these old, sleeping cities. His work is

quite original, and deserves to be known and fully appreciated abroad.

OCTAVE UZANNE.

STUDIO-TALK.

(*From Our Own Correspondents.*)

LONDON.—One of the most interesting exhibitions of the year is always that of the "25 Society," who have opened this autumn at the Goupil Gallery, where they exhibited last year. This is the third year of their existence. There is nothing

which on the surface suggests a connection between the aims of its various members, unless it be that they are all of that school which believes in the dignity which the elaborate study of composition gives to a picture. A consciously decorative trait is not absent from any of the works, though it is found at its height, perhaps, in the panels of Mr. R. Anning Bell and the landscapes of Mrs. Dods-Withers. Mr. Anning Bell has lately added to his art more of a quality that is always needed—a harmony of relationship in tone and colour



"NEAR LOCHGOILHEAD"
(*Society of 25 Painters*)

BY GEORGE HOUSTON

Studio-Talk



"RICHMOND BRIDGE"

(Society of 25 Painters)

BY H. M. LIVENS

subjects of note are the harmonious *Coryphée* of Mr. Melton Fisher with the finish of execution which belongs to this painter, Mr. Gerald Moira's *Flora*, the smaller of Mr. Lee Hankey's *Interiors*, and a picture called *Wandering Willie* which represents Miss Constance Halford's art better than ever.

Among the younger men who are devoting their powers primarily to landscape, there is probably no more interesting painter than Mr. Fred Stratton, none with whom the credit of English

equal to the decorative rhythm of his line, and in *The Chase*, and also in the small painting *Pan and Syrinx*, this addition to his art is very noticeable. Two works with masterly qualities and unusual charm are Mr. Oliver Hall's *Greatham Common* and *Hayling Common*, but Mr. Hughes-Stanton is perhaps the most powerful landscape exhibitor, whilst Mr. Grosvenor Thomas's *Norfolk Landscape* is a notable little panel. Mr. A. D. Peppercorn sends a fine example of his art in *The Pool*, and a very interesting work is Mr. Sydney Lee's *Alpine Torrent*. Mr. A. Wither's *Chalk Pit*, Mr. Terrick Williams' *Market Cart at Concarneau*, the *Richmond Bridge* of Mr. H. M. Livens, and a landscape by Mr. G. Houston are some of the best features. A delightful and characteristic example of Mr. Hornel's wholly individual art is to be seen in his *Tea-plucking in Ceylon*, one of the fruits of his sojourn in that island. In our next issue we hope to give our readers a coloured reproduction of this work. Other figure

landscape art promises to stand more securely, none with whom it makes more surely for beauty. That he has felt the influences of the Barbizon masters is apparent, but he has wisely let them teach him how to go to nature, and learn direct from her the way to express himself. Essentially romantic in vision and feeling, Mr. Stratton's attitude towards nature is one of intense affection and devotion, and she is graciously



"AN ALPINE TORRENT"

(Society of 25 Painters)

BY SYDNEY LEE

Studio-Talk



"THE BACK OF THE FARM"

BY FRED STRATTON

more elusive moods, which call for all the subtle insight of the artist, and his breadth of vision, to interpret their tender beauty. From the mystic charm of twilight, and the wonder and the mystery of the night, Mr. Stratton seems, as if by some magic sympathy, to draw the secrets of tones exquisite in their harmonies. And through those harmonies he expresses the poetical significance of the scene with such spiritual intuition and artistic simplicity that one forgets the paint. Yet what a fine pure quality of paint

responsive. He seeks inspiration from her in many of her moods, but preferably her gentler or it is, and how luminously it renders the colours of the night revealed to the painter's glowing vision.



"A SUMMER IDYLL"

(By permission of the Rev. C. S. Steward)

BY FRED STRATTON

Studio-Talk



"AN APRIL DAY"

BY FRED STRATTON

In *The Village Shop, Saturday Night*, one feels, as it were, the beauty of all quiet summer nights in all English villages; just as the water-colour, *The Last Load*, would appear to hymn pictorially

Baillie Gallery to Bruton Street. The fine set of galleries at No. 13 have been very effectively re-constructed and decorated. The first exhibition included many interesting works—paintings

the restful gloaming finish of all haymakings. Mr. Stratton's love of the woodlands, and his intense feeling for the beauty of sunlight, find expression in his most recent pictures, of which *A Summer Idyll* is a beautiful example. *An April Day* and *The Back of the Farm* show the artist in other landscape moods of appealing interest. M. C. S.

For those interested in modern pictures an addition to the pleasures of the Bond Street neighbourhood has been made by the removal of the



"THE VILLAGE SHOP, SATURDAY NIGHT"

BY FRED STRATTON



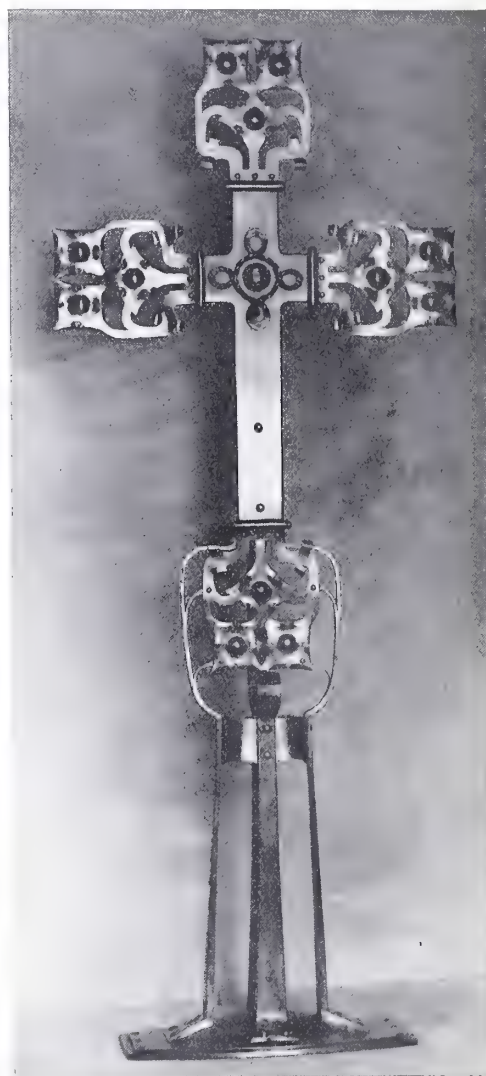
BRONZE AND SILVER CROSS DESIGNED BY THOS. FALCONER
EXECUTED BY F. DENDY WRAY

of Dieppe by Mr. Walter Sickert, landscapes by Messrs. Lucien Pissaro, F. F. Footet, J. W. Buxton Knight, E. A. Hornel, Holloway and others, and a rare example of Monticelli's art. The exhibition of Mr. J. D. Fergusson's art in Gallery 2 was of particular interest. Seen collectively his paintings reveal a colourist with a wide range. Sometimes there is artificiality—the colour being that of the artist's-colourman rather than of nature, but a truer feeling constantly asserts itself. In Gallery 3 the drawings by Mr. Paul Woodroffe, illustrating "The Tempest," represent a unique effort in illustration. In some instances, perhaps, the spontaneity of the idea is obscured by an affectation of the surface-effect of colour-printing as it was a generation or so ago and hardly reconcileable with the lively fancy and the repleteness and feeling of the detail. Calling for commendation were Miss Maud Henderson's drawings, and the fans of Miss Nora Murray Robertson at this Gallery.

The first of the two crosses illustrated on this page forms part of a set of altar ornaments designed by

Mr. Thomas Falconer, architect, and executed by Mr. F. Dendy Wray, for presentation to the Lady Chapel, at S. Nicholas, Hurst, Berkshire, which was recently refitted for service after long disuse. The cross, which is 21 inches high, is of hammered bronze, with silver emblems and leaf work, while the edging of grape and vine leaf is bronze repoussé. The other cross illustrated is of iron and brass, with pottery enamel, and was designed by Mr. Robert Evans.

At the Fine Art Society's Galleries Mr. Mortimer Menpes held an exhibition of his etchings and dry-points. Despite his association with Whistler, witnessed to here by several portraits of the master, Mr. Menpes has kept an art of his own—undecided, perhaps, and experimental, and rising and falling in its



CROSS IN IRON AND BRASS
DESIGNED BY ROBERT EVANS



CARVED OAK PULPIT IN LEYS SCHOOL CHAPEL, CAM-
BRIDGE. GENERAL DESIGN BY ROBERT CURWEN,
A.R.I.B.A. CARVED BY MISS HOBSON, SIR GEORGE
H. CHUBB AND MISS H. M. CHUBB

approach to perfection, but attaining it in such plates as those of the Dresden set and others.

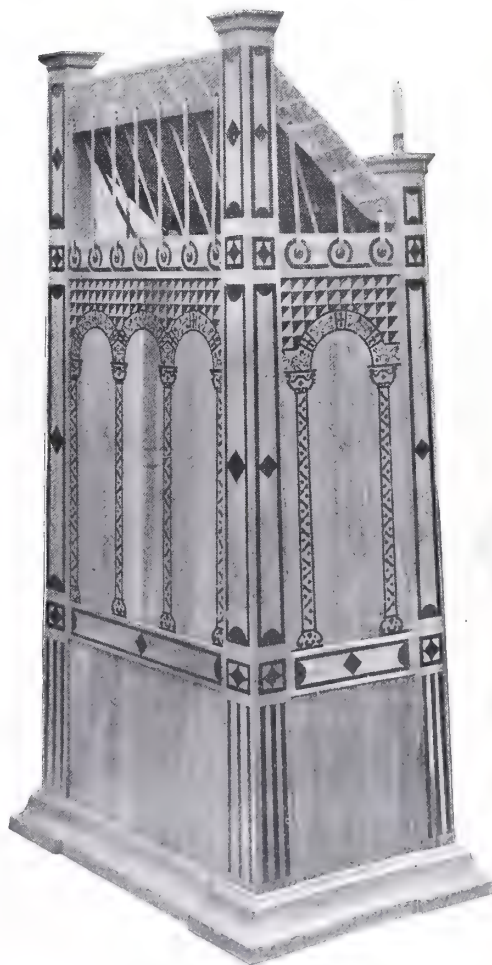
The octagonal pulpit illustrated on this page was a gift from Sir George Hayter Chubb to the Moulton Memorial Chapel at Leys School, Cambridge. The general design of the pulpit, which is of Austrian oak, originated with the architect of the chapel, Mr. Robert Curwen, while the mouldings and panels were designed or adapted by Miss Anne Hobson, who, with Sir George and Miss H. M. Chubb, executed the carving. The lectern, also illustrated on this page, was executed by the Rev. H. J. E. Burrell for his church at Wigginton, near Tring, Herts, from a design by Mr. W. B. Hopkins of Berkhamsted. The dark bogwood inlay is very effective.

The Black Frame Sketch Club exhibitions are always very pleasant ones to visit. Containing chiefly oil paintings carried far enough to count as more than sketches, and retaining in most cases evidence of direct inspiration from nature, a refreshing open-air quality characterised this year's show. Exceptionally successful pictures were *Ludford Bridge*, by Alphonso Toft; *Moonrise* and *Thatching the Rick*, by Percy W. Gibbs; *The Mill* and other

sketches, by James Wallace; *The Valley of the Nidd*, by J. Longhurst; the out-door portrait sketches of Mr. Borough-Johnson; two or three paintings by Mr. J. Hodgson Lobley, and works by Messrs. B. Haughton, S. Scott, Paul Paul, and Alec Carruthers Gould. A sketch of another character and full of interest was Mr. Val Havers' *Scene from the Opera "La Bohème."*

One of the most interesting one-man shows of the month was Mr. Fuller Maitland's at the Ryder Gallery. Greatly influenced apparently by Constable and other masters of the English school, he yet succeeds in clearly asserting his own individuality and feeling, his pictures curiously blending later impressionism with its first traditions.

In the altar frontal illustrated overleaf, embroidered in appliqué on a white figured silk,



OAK LECTERN WITH BOGWOOD INLAY
DESIGNED BY W. B. HOPKINS
EXECUTED BY REV. H. J. E. BURRELL



ALTAR FRONTAL AND SUPERFRONTAL
DESIGNED BY A. TROYTE GRIFFITH FOR THE CHURCH OF ST.
ANDREW, PAU, AND WORKED BY MISS HUGGETT AND A PUPIL

the roses and stems are chiefly of gold thread, and the leaves green velvet; the dove, grey and silver; and the olive branches a beautiful French lacquered leather with silver stitching. The superfrontal was worked by Miss Huggett, of Brighton, and the frontal by one of her pupils, who presented it to the church of St. Andrew, Pau, France. The work was designed by Mr. A. Troyte Griffith, of Great Malvern.

At the Leicester Gallery last month Mr. Rackham's pictures for a "Midsummer Night's Dream" were to be seen. His fairy-like abstractions seem admirably suited for the subject, only in some

of the drawings they seem to be overburdened by the coarser drawing of the gnarled black trees and the backgrounds generally. There are qualities of pure line work in Mr. Rackham's art so sympathetic that we cannot help thinking they would tell more with the backgrounds lightly touched and subordinated. We should like to see the artist give his bewitching little fairies the centre of the stage, that they may there engage us with all that is

most fascinating in the art out of which he has made them. The "cooking" in the achievement of colour effects for the skies, at one time quite novel, palls with too much repetition, but the careful ingenuity of Mr. Rackham's detail can never pall and should in our opinion be consciously led up to, rather than confused with this sort of thing.

LIVERPOOL—The three pictures of Biblical subjects reproduced on these pages belong to a series of five which have been executed by Miss May L. Greville Cooksey for the Church of Our Lady Star of the Sea at Seaforth, where they now fill five panels over the high



"THE FINDING IN THE TEMPLE"

BY MAY L. G. COOKSEY



INTERIOR OF THE CHURCH OF OUR LADY
STAR OF THE SEA, SEAFORTH, CONTAINING
PAINTINGS BY MISS M. L. GREVILLE COOKSEY

Studio-Talk



"THE MARRIAGE FEAST IN CANA"

BY MAY L. G. COOKSEY



"THE FLIGHT INTO EGYPT"

BY MAY L. G. COOKSEY

altar, as shown in our illustration on p. 145. Miss Cooksey has recently completed a series of fourteen "Stations of the Cross" for the Church of St. Francis of Assisi at Garston, and some of these, together with a collection of other pictures and sketches, the result of several years' steady work, were shown last month in an exhibition she held here. Numerous sketches of Italian

places and bits of Bruges figured in the exhibition, her sketch of *The Corpus Domini Procession at Perugia* being more particularly noteworthy. Miss Cooksey has amply demonstrated her ability to deal with sacred themes, such as those which she has treated in the pictures we reproduce, and the reverent spirit in which she carries out her work proves that with her Art is still the handmaid of Religion.

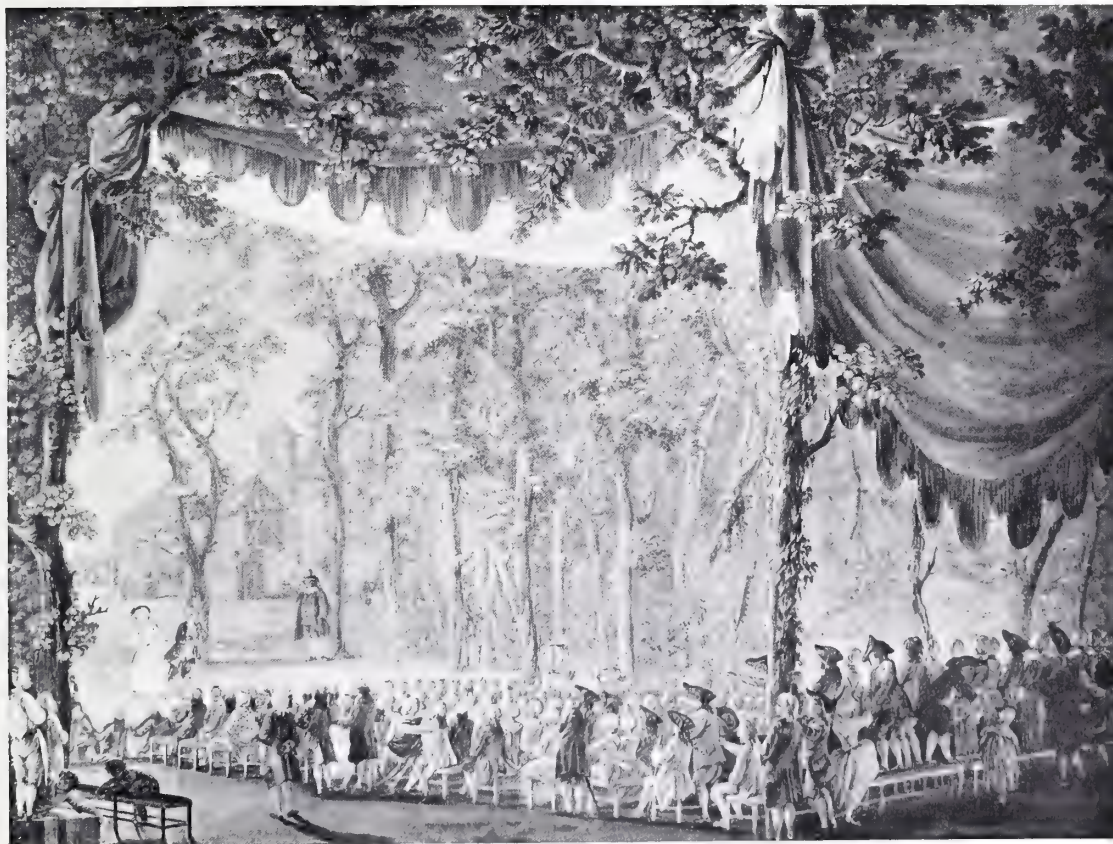
Studio-Talk

PARIS.—In the large rooms of the Musée des Arts Decoratifs there has been open all through the summer an exhibition, notable on account of both the importance and the number of works shown, devoted to the theatre. There were six sections occupied by Grecian and Roman antiquities connected with the history of the theatre, also portraits and paintings in oil, pastels, water-colours, drawings, designs for stage settings, busts, statuettes, and lastly marionettes, costumes and stage properties of all kinds. This short list will give some idea of the scope and importance of the exhibition.

The paintings and portraits of famous actors and authors were by no means the least remarkable feature of the show. Some, it is true, were of merely documentary interest, and the work of no important school of painting; others, on the contrary, were worthy to rank as masterpieces. Among these latter we must not fail to mention in particular the portrait of *Adrienne Lecouvreur*, by

Coypel; that of the poet *Ducis*, by Baron Gérard; of *Louise Dugazon*, by Vestier; that of the actor *Talma*, by Riesener; then again the singer *Désaugiers*, by Boilly; the musician *Weber*, by Sir Thomas Lawrence; the actress *Déjazet*, by Devéria; *Tamburini*, by Scheffer; *Jane Margyl*, by Boldini. There were also a number of contemporary portraits shown, the actor *Mounet-Sully*, by Fournier; the celebrated baritone *Faure*, by Zorn; *Massenet*, by Cavaillé; *Reichenberg*, by Saintin; *Mdlle. Rogers*, by Besnard; and *Worms*, by Albert Maignan.

It was, however, especially among the sketches and drawings that one had some delightful surprises. Among these, attention must be drawn to an excellent 18th century water colour drawing, reminding one a little of the work of Louis Moreau, and which we here reproduce. Though it is impossible in the reproduction to give any idea of the exquisite tones of blue in this work, one is not the less able to appreciate the masterly disposition of the figures and the charming



AN OPEN-AIR THEATRE

(In the Collection of Mons. G. Bernard)

FROM AN 18TH CENTURY GOUACHE



"MME. MOLÉ RAYMOND"
BY J. A. M. LEMOINE
(In M. Paulme's Collection)

arrangement of the background. Here also is a delightful drawing by Le Prince of the singer Feréol of the Opéra Comique, a portrait in miniature of *Mozart*, a series of drawings by Gillot of theatrical costumes, an excellent portrait by Lemoine of *Mme. Molé Raymond*, daughter of the actor Molé, and a most dainty drawing by Chassériau—"La Malibran en 'Desdémone.'" Chassériau, whose brief but brilliant career terminated in 1856, is one of the least known

artists of the 19th century, but one who had a very great influence on Gustave Moreau and Puvis de Chavannes.

A further section of the exhibition was set apart for designs for stage-settings—giving a very clear idea of the staging of an opera. Many of these scenes have been executed for the théâtre de l'Opéra, as under the new management several talented artists have been commissioned to paint new scenery. Especial mention must be made of Marguerite's garden in "Faust," by Simas, the view of Thebes by Chambon for "Œdipe Roi," of Tristan's ship and the depths of the Rhine by Fortuny, of the Spring ("Valkyrie"), by Mme. Judith Gautier, and of the park at Schoenbrunn, in Rostand's "L'Aiglon," by Lemeunier. H. F.



STAGE SETTING FOR 2ND ACT OF FAUST

BY SIMAS



(In M. Georges Berger's Collection)

"LE BATELEUR"
BY HONORÉ DAUMIER



"FERÉOL, OF THE OPÉRA COMIQUE"
(In Dr. Brissaud's Collection)

BY LE PRINCE



"LA MALIBRAN AS DESDEMONA"
BY THÉODORE CHASSÉRIAU
(In Baron Chassériau's Collection)

Studio-Talk

MUNICH.—Only within the past two or three years has German applied art, in its later development, extended its conquest to the interior decoration and furnishing of ocean-going steamships; and if up to the present time no more than a pair of cruisers of the Imperial Navy and some four liners of the Lloyd service have been fitted up according to modern ideas, a beginning has at all events been made which in more respects than one is of great significance. It was of course to be expected that the glaring antithesis between the nature and purpose of the ship itself, built as it is to perform a purely useful function, and the purposeless character of its interior decorations and appointments, would at last impress itself on those concerned, but thanks mainly to the initiative of the director-general, Dr. Wiegand, it was reserved for the North German Lloyd, whose ambition it is to own the fastest and best equipped liners in the world, to resolutely take the decisive step. The new departure was inaugurated two years ago, when the company invited the leading architects

for interiors to fit up the *cabins de luxe* of the "Kronprinzessin Cecilie." From the tacit competition which then took place Bruno Paul emerged victorious, and it was therefore only natural that he should be afterwards entrusted with the appointments of the steamships "Derfflinger" and "Prinz Friedrich Wilhelm," followed by the "George Washington," the latest addition to the fleet.

In the case of the "Kronprinzessin Cecilie" the architects' commissions extended only to the arrangement of the cabins, but with the later vessels they were given in addition the saloons and other public apartments. Now while it may be a tolerably easy task to design an interior of the modest dimensions of a cabin with full regard to comfort and convenience, it is a much more difficult undertaking to equip a large reading or dining saloon in such a way as to give it a pleasant appearance in spite of the limitations imposed by structural conditions, and at the same time to ensure its perfect adaptation to the purposes contemplated, while giving it a distinctive character. For here the conditions are not those



BREAKFAST ROOM ON THE NORDDEUTSCHER LLOYD SS. "GEORGE WASHINGTON." DESIGNED BY ARCHITECT R. A. SCHRÖDER. EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, A.G., MUNICH AND BREMEN

Studio-Talk

met with in the saloon of an hotel, for instance; the apartments to be dealt with are those which the ship's designer provides, with curved sides, odd corners, a framework of iron pillars and girders which cannot be got rid of and have hitherto usually been concealed in casing or transformed into columns of a classic order. The problem, therefore, which presented itself, was one of considerable difficulty and called for a fundamentally novel solution; and how happily Bruno Paul has accomplished the solution is shown by the accompanying illustrations of the great reading saloon.

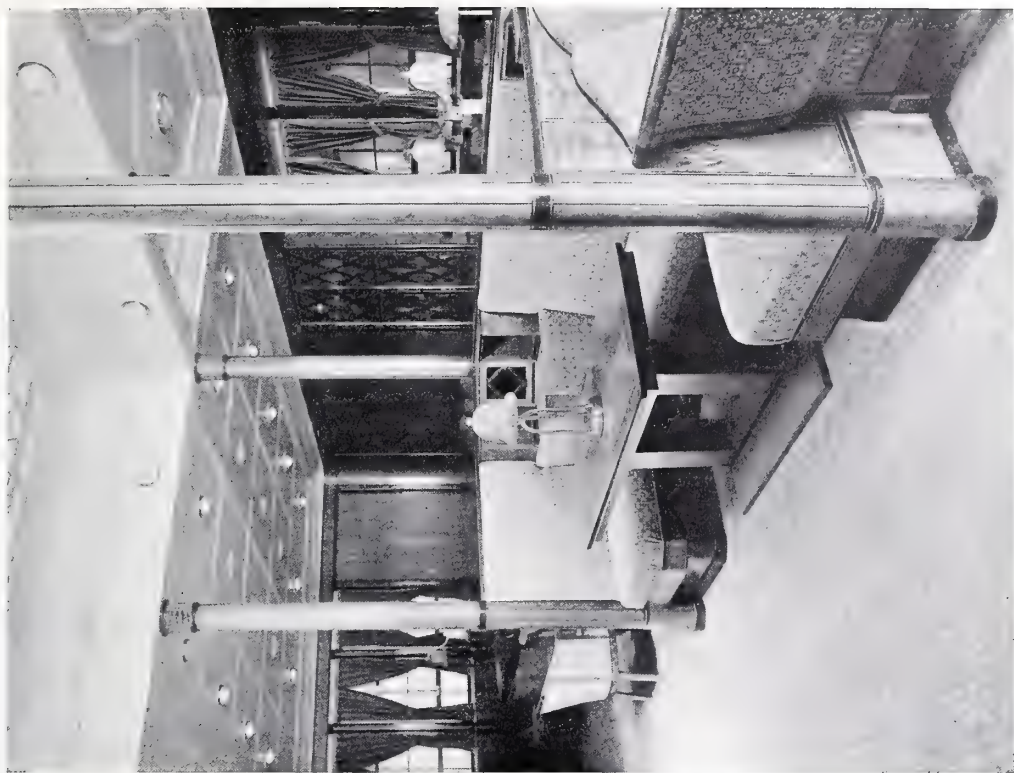
This "interior" was among those included in this year's Munich Exhibition, and attracted the greatest amount of attention. Perfect in its beauty it represents the thoughtful creation of an artist of mature experience. Kept throughout in subdued tones and devoid of all external ornamentation, its aspect is that of distinguished restfulness, and it also looks more spacious than it actually is. The ingenious way in which the furniture has been disposed adds to the architectural effect of the whole. The bookcases are let into the walls

and placed between the permanently fixed writing-tables, so that all nooks and corners are utilized to the best advantage. An example of Bruno Paul's resourcefulness is seen in the right-hand illustration on page 153, where he has utilized the iron pillars as parts of an arrangement of lounges, thereby eliminating a disturbing element and materially enhancing the usefulness of the apartment. And in the parlour and sleeping cabins again we find the wished-for substantiality going hand-in-hand with unostentatious elegance.

The designer of the "Kaiser" cabins on the "George Washington," Herr Rudolf A. Schröder, has striven to meet the needs of a class accustomed to luxury, not, however, by anything in the shape of ostentatious display, but rather by that quality of refinement which was peculiar to the old French designers of furniture, though it must be acknowledged that he has not in the least sought to imitate them. Schröder is a man of a poetic temperament, and while his interiors are free from affectation or fidgetiness, they are dominated by a rhythm



READING ROOM ON THE NORDDEUTSCHER LLOYD SS. "GEORGE WASHINGTON." DESIGNED BY PROF BRUNO PAUL
EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, A.G., MUNICH AND BREMEN



SLEEPING CABIN AND READING ROOM ON THE NORDDEUTSCHER LLOYD SS. "GEORGE WASHINGTON"
DESIGNED BY PROF. BRUNO PAUL; EXECUTED BY THE VEREINIGTE WERKSTÄTTEN FÜR KUNST IM HANDWERK, A.G., MUNICH AND BREMEN



"CHILD PLAYING" (BRONZE)

BY AUGUST KRAUS

of line and harmony of colour which give them a charming effect. There may be many things in these "Kaiser" cabins which must be classed as unpractical, but nothing could be more graceful than the white relief decoration of the walls on a blue ground, and the beautiful inlay work on the good solid mahogany furniture.

These commissions given by the North German Lloyd have opened up an entirely new and important field for German applied art. They are not without significance also from a patriotic point of view. Hitherto the only means which German artist-designers have had of showing foreign countries what they can do has been at international exhibitions. Now, their very best creations, bearing the impress of a strong individuality, are borne far and wide across every sea

L. D.

DRESDEN.— August Kraus belongs to the younger school of sculptors at Berlin, where he has rapidly made a name for himself side by side with August Gaul, with whose artistic ten-

dencies, generally speaking, he falls in accord. Kraus was born on the 9th of July, 1868, in Ruhrort, in the west of Germany, and was first apprenticed to a decorative sculptor before he entered the Berlin Academy in 1888. Three years later he became especial pupil of Reinhold Begas, whom he assisted while at work upon the Berlin "National-Denkmal." He was successful in a State competition, whereby he was enabled to travel to Rome in pursuit of his studies. He returned from Italy in 1905, and settled down at Grunewald, near Berlin.

Kraus's *Boccia-player* has come into possession of the Berlin National Gallery: for Shanghai he created a monument to commemorate the "Iltis" disaster: there is a monument of Admiral Bronny in Berlin by his hand, and others at Chemnitz, Kiel and Werdau. He is also represented in the Berlin Sieges-Allee, that much-discussed creation of Emperor William II. I should say, however, that his finest work belongs to another style of sculpture than these more or less heroic, monumental efforts, and that his bronzes, most of them of small dimensions, are really what has given him his reputation among connoisseurs.

In his treatment of the material, Kraus shows traits in common with Gaul, as I have already hinted. Both aim at a free, broad style, which neglects detail as much as is compatible with a generally naturalistic treatment. Resolution of the multitudinous forms of nature into simplified planes and surfaces is the basis from which both



"CAT WALKING" (BRONZE)

BY AUGUST KRAUS

Studio-Talk



"MOTHER AND CHILD" (BRONZE)
BY AUGUST KRAUS

start. Kraus however does not proceed in the direction of an expressly decorative style as far as Gaul does. His drawing is superb and the anatomy under the superficies of his figures is excellent. He has a quick eye for effective silhouettes, and his purely technical treatment of bronze is fascinating, as he imbues it with the piquancy of a sketch. One feels as it were the artist's hand and soul still upon his work. We are not surfeited with an elaboration of finish.

Kraus has two delightful specialties, children and cats. As subjects the charm of both lies in the direction of delicacy, and it is quite remarkable what an amount of strength Kraus puts into his work without losing any of this charm. The winsome awkwardness of babyhood, its artlessness, the cute—to use an Americanism—plumpness of its forms and half-gracefulness of its movements, have found a keen observer in Kraus. His whole heart is in his work, otherwise he could not have succeeded so well in grasping the facts before him. We need not be told that his little models are his own children before we feel that

he loves them. All the more wonderful it is that tenderness has not softened the artist in him too much, so as to result in the pretty-pretty and shallow. There is charm without sentimentality in what he offers.

Among the cats the large tomcat striding along the leads, as it were, or, if you like, on top of a fence in search of prey, is a most striking specimen. The silhouette is very powerful; the stealthy manner, the soft yet springy step, are admirably reproduced, and by a peculiar treatment of the metal—which unfortunately photography cannot reproduce—the uncanny glistening of the feline eye is splendidly expressed. Lastly, the texture of the fur is surprising, although Kraus has not taken recourse to the graver or any other help towards finishing off details. H. W. S.

BERLIN.—Among the numerous exhibitions held at the private galleries during the current year there was one of particular interest which calls for notice ere the year has run its course. I refer to the comprehensive display of Heinrich von Zügel's works at the Schulte Galleries in Unter



"GIRL TYING HER SANDAL" (BRONZE)

BY AUGUST KRAUS

Studio-Talk



"INTO THE WATER"

BY PROF. HEINRICH VON ZÜGEL

den Linden. Here even the staunchest upholder of classical dogmatism must have yielded to the triumphant power of modernism. Zügel stands without comparison among the great animal painters of our time. He is approaching old age and yet his development is progressive, his style is grow-

ing into real monumentality. He started in the early seventies with studies of sheep, real marvels of exact draughtsmanship, and soon distinguished himself by his typical refinement of colour. His fidelity to detail has more and more given place to a wider grasp of eye and hand until



"OUT OF THE WATER"

BY PROF. HEINRICH VON ZÜGEL

Studio-Talk

his animals have become inhabitants of moorland and plain. We watch their functions and enjoy at the same time the splendours of sun and air, the witchcraft of beautiful landscape scenes. Zügel is indefatigable in observing his models at all seasons, at dusk and at dawn. He is, like Liljefors, a painter of animal portraits, but his magic circle does not lie around the risky hiding-places of the hunter, but around the domestic spheres of pasture and stable.

Zügel's realism never borders on monotony, as his deeply poetical mind always shapes the idyll or the epic—lately even the dramatic composition. He has fully utilised the teachings of impressionism and his boldness goes sometimes rather far in subordinating form to light. But such attempts are mainly experimental, and a master of the craft can dare much. His ambition is to realise plastic force, and it is wonderful what massive effects he attains by mere subtlety of shading, without any loading of paint, while preserving a perfectly smooth surface. The artist, who is a professor at the Royal Munich Academy, has formed a school which bears the stamp of his forceful and delicate genius. He is one of the upright, who only obey the commands of conscience. He never courted popularity, but the greatness of his work has established it for him.

J. J.

PRAGUE.—The Bohemian Art Union (Kunstverein für Böhmen) managed this year to give its annual exhibition a quite distinctive note. The present year being the jubilee of the Sovereign, it was only fitting that the collection of works gathered together on this occasion should afford a retrospective view of Bohemian art. Such in fact it was, and the retrospect covered, roughly speaking, the achievements of a century. We were thus able to take note of the methods of the older generation of Bohemian painters, and to obtain a glimpse of old Prague as it appeared to them. From an artistic standpoint our survey was not uniformly interesting, but where we failed to get satisfaction from their art, many of these old pictures proved interesting by bringing back to our view the quaint old streets and squares as they were long years ago. And it is only from them that we know what these places were like in those days, for the picturesque features of the city are vanishing one by one, and its narrow alleys and odd corners are year by year giving place to straight, prim streets and modern houses. Prague is, indeed, becoming cleaner, but certainly it is not becoming more beautiful.

The past century gave birth to not a few Bohemian painters of importance. Josef, Ritter



"AFTER SUNSET"

BY PROF. HEINRICH VON ZÜGEL

Studio-Talk



DOUBLE PORTRAIT (OIL)

BY FRANZ THIELE

Brandeis. There is a daintiness about his method which accords well with the Biedermeierism of that time. The *gouaches* of Josef Navrátil, who belongs to the first half of the 19th century, have atmospheric qualities which suggest the influence of Turner. Alois Bubák's landscapes are in feeling nearer to the old school than the modern. Jaroslav Cermak was a painter of the genre-pictures once so much admired. His pigments are laid with too heavy a hand, but his painting of flesh is worth studying.

Turning to the artists of the present generation who-

von Führich, a painter of historic pictures and a Nazarene, belongs to the old school, and a simple, child-like sentiment pervaded his pictures, such as *Mary Crossing the Mountains* and *Jews Mourning*. Karl Wurbs' works are of inestimable value for lovers of old Prague, and not least so on account of their good technical qualities. His old people and houses wear a care-worn, melancholy appearance, for the revolution of '48 and the horrors of the war of '66 left their impress on man and his surroundings. Among the men of mark Josef Maneš, son and pupil of Anton Maneš, the head of the well-known family of painters, stands in the forefront. The painters of the Czech Secession look to him as the starting-point of their movement, and when one contemplates the portraiture of Svabinsky, one of the small band of Bohemian artists whose reputation reaches far beyond the confines of their native country, it becomes manifest that his art has been largely influenced by the older master. Another portrait painter of the same generation as Maneš was Johann



"AUTUMN" (OIL) (The property of Prof. Koula) JOSEF SCHUSSER



"AN AUTUMN LANDSCAPE" (PASTEL)

BY VÁCLAV JANSA

were represented at the Jubilee Exhibition we noted among the portraitists Franz Ondrušek; Alexander Jakesch, whose portrait of his mother deserves mention; Rudolf Vácha, a favourite of the Bohemian nobility, and as a painter skilful and refined in his treatment of colour; Franz Thiele, director of the Academy of Painting, who contributed a very successful double portrait. Two lady artists with exceptional gifts in portraiture are Otty Schneider, whose clever pastel portrait of an old man made a good impression, and Eugenie Hauptmann Sommers, whose resolute technique was to be seen in a vivacious study of a girl. Václav Jansa's pictures give us glimpses of the Bohemian capital, but in his study of a garden in autumn, as in others, his interpretation of atmosphere savours rather too much of artificiality. Josef Schusser, on the other hand, is more convincing in his

Autumn, where Nature in her waning aspect is symbolised by a woman in mourning, standing at the foot of a stone stairway. Alois Kirnig, whose Alpine landscape *Der hohe Göll* was his chief exhibit, is leader of a noted school of painting.

Numerous as were the works shown in the Jubilee Exhibition, it did not of course include all the native artists. The Maneš Society, for instance, did not exhibit there but in their own quarters, nor were the latest Secessionists present; and the Klimt group was represented by two or three adherents only. Orlik, as always, was interesting; and there were two striking

works on a rather large scale by a young painter, named Angelo Zeyer—*An Old Woman of Bruges* and *Portrait of a Negro*, in which the artist has not hesitated to faithfully render the unlovely. Teschner's *Glimpse of Prague* and Stretti's *Nocturno* have been purchased by the Kunstverein as



"LANDSCAPE NEAR BÖSIG" (OIL)
(The property of Herr Ryšavý, Prague)

BY ALOIS BUBÁK



"DER HOHE GÖLL" (OIL) (The property of Herr R. Jahn) BY A. KIRNIG

prize works, and the admirable reproductions which have been made of them will serve as a lasting memorial of this Jubilee Exhibition.

M. G.

ART SCHOOL NOTES.

LONDON.—At the Royal Academy Sir Hubert von Herkomer, C.V.O., R.A., Mr. W. R. Colton, A.R.A., and Mr. Reginald Blomfield, A.R.A., have been re-elected to the Professorships respectively of Painting, Sculpture and Architecture, and their addresses to the students will be delivered early in the coming year. The arrangement of the Lectures will, however, differ in one respect from that of other winters. It has long been the custom to give the addresses on Painting, Sculpture and Architecture in the order named, but in the forthcoming series Mr. Colton's lectures will, by his own wish, be postponed until after those of Mr. Blomfield.

Professor Church commenced his lectures on the chemistry of paints and painting immediately after the re-opening of the Academy Schools last month, but they attracted, unfortunately, smaller audiences than the subject and treatment deserve. It is much to be regretted that art students and painters do not avail themselves more largely of these opportunities to increase their knowledge of the properties of the colours, grounds, mediums, and varnishes used by them in the practice of their art. In his opening address on "Grounds" the

Professor touched upon the preparation and preservation of canvases, panels, and plaster surfaces for mural painting, but the larger half of the discourse was devoted to the consideration of the qualities of the paper used by the modern artist. In particular, he warned the students who worked in water-colours against using certain papers in the composition of which wood-pulp enters largely. Some of this paper, when new, has a pleasant, creamy tone, but lengthy exposure to light lowers the tone of the woody constituent and by embrowning the

whole surface may destroy the relations of a delicate drawing. Professor Church, not long ago, was shown by an artist a water-colour painted on a wood-pulp paper that had turned brown in this fashion while hanging as one of the representative British works at the St. Louis Exhibition.

Some curiously interesting mementoes of the most famous, and probably the least intelligible, of Royal Academy professors, are included in the collection of relics of Turner that has been lent by Mr. C. Mallord Turner to the National Gallery of British Art. They are the manuscripts of two or three of those remarkable lectures on perspective, addressed to the Academy students of a century or so ago, which were attractive not for their substance but for the drawings shown to illustrate them. Of Turner's delivery it was said by a journalist who attended his first lecture, "There is an embarrassment in his manner approaching almost to unintelligibility, and a vulgarity of pronunciation astonishing in an artist of his rank;" and Redgrave declared that at least half of the great painter's muttered remarks were addressed to an attendant behind him who was busy selecting from a huge portfolio the drawings and diagrams needed by the lecturer. The drawings shown by Turner at these lectures included some of the most exquisite of his water-colours, then in all the bloom of their unfaded freshness. The introduction to the first lecture, which students can read for themselves at the Tate Gallery, is confused and muddled, and it is recorded that in its

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delivery Turner's many mispronunciations included "spearides" for spheroids, and "mithematics" for mathematics.

Among the Turner relics is a study from the life made when the artist was a pupil in the Academy schools, probably about 1790. It does not compare favourably with the life studies of today, and may not, of course, represent the best work of its period in the schools, for Turner, great artist as he was, did not shine as a draughtsman of the figure. Yet he used to take his turn with the figure-painting Academicians in visiting the life school, and it is said that his hints were most useful to such of the students who could understand the mysterious growls and monosyllables that followed his "What a doing?" Landseer, who knew the Academy schools both as a student and as a "visitor," declared that Turner's instruction was invaluable. "No man," he said, "could be more accurate in his observation or more thoroughly grounded in the education of the artist. He was thoroughly grounded in everything, and I should say the best teacher without exception I ever met with." One of Turner's practices when visitor in the schools was to pose the model by the side of and as nearly as possible in the same action as one of the casts from the antique. In Turner's colour box at the Tate Gallery the paints are contained in the old-fashioned bladders that were in general use until the introduction about seventy years ago of compressible metal tubes, and some artists who have seen them have wondered how the contents were extracted. According to one of the oldest of our living painters the method of the Academy students of his time was simplicity itself. The little bladder was pricked with a tin tack, sufficient paint for present use was squeezed out, and then the tack, pushed home to the head, was used to seal the hole.

The exhibition at the new Central School of Arts and Crafts in Southampton Row had no pretensions to illustrate completely the work of the school during the past year. The removal in the summer from Regent Street and the difficulty of gathering together the best examples deprived the exhibition of its representative character, but it contained some attractive and promising work. The ornamental writing was capital, the book-bindings, if unambitious, were for the most part tasteful and simple, and the excellence of the specimens of printing justified the high ambitions of the school in the direction of book-production.

There were also creditable examples of die sinking and seal engraving, of silversmith's and cabinet maker's work, of glass painting, and of drawn and modelled design. This great institution, in which Professor W. R. Lethaby will direct the energies of eight or nine hundred students, is now fairly launched. It has every advantage of situation and construction, and the financial backing of the London County Council, and a distinguished future should lie before it. The next exhibition of the school's work ought to be of uncommon excellence.

A charcoal study of a head from the life, which gained an award in the National Art Competition, was one of the best things in the autumn exhibition at the Birkbeck School of Art, Chancery Lane. It was the work of a very young and clever student, Mr. Isaac Rosenberg, who gained the Pocock prize for the best study from the nude in oil, and one of the Garrould prizes for the best set of time studies in line from the nude. These awards are two of the many local prizes that are offered yearly to Mr. A. W. Mason's students. The carefully selected subjects cover a wide range, and the



BLACK LEOPARD (CHARCOAL) BY OLIVE BRANSON
(*School of Animal Painting*)

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"BINKIE"

(School of Animal Painting)

BY MARY CRABTREE

competitions for these prizes are among the most popular features of the curriculum. The Taverner prizes were awarded to Mr. Ernest Eason for a head from the life in oil, to Miss Gladys H. Mason for the best head painted in a limited period as a time test, and to Mr. Arthur M. Boss for time studies of drapery and costume. Mr. Boss was also awarded the Birkbeck College Studentship and one of the Mason prizes for outline studies of hands. Another Mason prize was awarded to Miss Irene Butterworth for her interesting colour-designs for book illustration, and a third to Mr. R. J. Day for still-life painting. Miss Albinia M. Adams gained the Hardy prize for painting flowers from nature, and Miss Sybil M. Drummond the Holden prize for her delicate outline studies in pencil of oak leaves, white azaleas and ivy. Mr. Percy W. Meredew took a King's prize for the drawing of a group from memory, and the Sketch Club prizes were carried off by Miss Lydia Bainbridge (figure) and Mr. D. R. Edwards (landscape). Miss Emily Connal's clever little sketch of a steam tug on the Thames with the Tower Bridge in the background, and the rough but essentially characteristic model of a man's head by Miss Norah Gowan, were both of more than average merit, and a special word of praise is due to the originality of design and execution shown in a panel for a screen in canvas and silk decorated with a full-length figure of a girl and embroidered roses and butterflies. The panel was designed by Miss Irene

Butterworth and Miss Gladys H. Mason, and executed by the last-named student.

The two studies of animals that illustrate these notes were made by Miss Olive Branson and Miss Mary Crabtree, pupils of Mr. W. Frank Calderon, of the School of Animal Painting in Baker Street, whose students have just concluded a successful course of outdoor work in Norfolk, at Burnham Deepdale. The piece of wood-carving is a detail of an oak reredos which was recently designed by Mr. A. E. Martin, A.R.C.A., for Lady Alice Eyre, who has presented it to the Church of Middleton Tyas, Yorks., as a memorial to her husband. The carving was executed at the School of Art Wood-Carving, South Kensington, where Mr. Martin takes one of the evening classes. The school is, we believe, the only institution in this country solely devoted to the craft, and is partly maintained by the London County Council, who grant free studentships under certain conditions. We are asked to state that some of these studentships are now vacant.

W. T. W.

EDINBURGH.—A great forward step in the teaching of pure and applied art has been taken this year in the establishment of the Edinburgh College of Art, which is intended to be the art training centre for the whole of the east of Scotland. Hitherto art teaching has been in the hands of the Royal Institution

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School, carried on on South Kensington lines, and in the Royal Scottish Academy Life School. In 1892-3 Sir Rowand Anderson and others interested in the teaching of art as applied to architecture started an applied art school, which did excellent work during its ten years' existence, but was ultimately relinquished owing to lack of public support, and the students transferred to the Royal Institution. A most useful work this school started, and which is still being carried on, is a survey of notable and historic buildings from the architectural and decorative side, and a valuable collection of drawings has been got together which has been meantime handed over to the custody of the National Galleries Board. The only other systematic art teaching in the city by public bodies was that of the Heriot-Watt College classes, which latterly have developed in various directions, and the classes originated by the Edinburgh Social Union.

By the establishment of the municipal school, art teaching will, it is anticipated, be concentrated under one roof. The Royal Institution School and the Heriot-Watt classes have been formally handed over, and on 1st October the students started their college curriculum. The new building, however, will not be available for their use till after the Christmas recess, and even then only the administrative block and west wing will be ready. Meantime the classes were continued in the Heriot-Watt College and Royal Institution Buildings.

The College occupies a site in Lauriston, contiguous to the beautiful Heriot Hospital School, but otherwise surrounded by squalid and uninteresting buildings. A substantial two-storey building is being erected with about fifty class rooms, studios, and administrative offices, that should afford opportunities for art education far in advance of anything north of the Tweed, and in some features superior to what is to be found in England. The rooms have been well arranged, they are lofty and excellently lit, and an architectural feature is the large sculpture hall, which rises through the upper flat. A novel feature is a series of six studios for *post graduate* study.

The director of the school, Mr. F. Morley Fletcher, has arranged a comprehensive system of study, and the college authorities have offered every inducement. The sessional fee, to include all subjects, is £6, which is the lowest of any college in the United Kingdom, and there are scholarships, bursaries, and free studentships. Both day and evening classes are being held. The school is divided into four sections—painting, sculpture, architecture, and design. The decorative arts taught will include embroidery, wood-carving, architectural stone carving, stained glass, book illustration, writing and illumination, leather tooling, lithography and lithographic printing, etching, wood-cutting, and wood-block printing; and there is a house-painting and decoration class.

The head of the painting section is Mr. Robert Burns, A.R.S.A. Sculpture is under the direction of Mr. Percy Portsmouth, A.R.S.A.; Architecture, Mr. John Watson, A.R.I.B.A.; and Design, Mr. William Black; while the evening classes are superintended by Mr. J. Campbell Mitchell, A.R.S.A. The departmental heads are allowed to carry on a certain amount of private work—an arrangement which will be greatly to the advantage of the College, particularly in the departments of painting and sculpture.

The school has started



DETAIL OF REREDOS DESIGNED BY A. E. MARTIN
CARVED BY STUDENTS OF THE SCHOOL OF ART WOOD-CARVING

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under very favourable auspices. The municipal authorities gave a site valued at £15,000, while private citizens have subscribed £17,000, and the Government has given £40,000. The estimate for the completed building is £53,000, and £10,000 for equipment. Half the cost of maintenance is to be borne by the State and the other half by the municipality. The Board of Management represents various interests, and there is every disposition to launch the college fully equipped, so as to give every facility for all branches of art instruction. A. E.

REVIEWS AND NOTICES.

The Book of the Pearl. By GEORGE FREDERICK KUNZ, A.M., Ph.D., and CHARLES HUGH STEVENSON, LL.M., D.C.L. (London: Macmillan & Co.) £2 2s. net.—This book gives the history, art, science and industry of the queen of gems. The authors embarked on a large undertaking when they set out to compile it, but the book is a very great success in every way. We are in these pages chiefly interested in the subject as relating to decorative jewellery, but comment on the work as a whole is due. It is illustrated by 510 pictures and five maps of pearling regions. Mr. Stevenson's part has been that of studying the literature of the pearl in connection with its history, mystical properties and fisheries, whilst Mr. Kunz, who has had exceptional opportunities of examining the precious objects contained in the various imperial and royal treasuries, has more closely applied himself to that part of the text covering antiquity, values, commerce, wearing manipulation, treatment, famous collections, aboriginal use, and the illustrations. The latter are chiefly monotints, though there are some coloured plates, and include reproductions of famous paintings of bejewelled kings, queens and princesses, and portraits of the owners of famous pearls in present-day society; while others show the structure and forms of pearls, the pearl fleets and neighbourhoods, pearl drilling, stringing, etc. The chapter on pearls as used in ornaments and decoration is none the less interesting because it is purely historical. We are told that in the Roman period pear-shaped pearls were more highly valued, in the eighteenth century round ones, while at the present day both shapes are about equally esteemed. The chapter on the treatment and care of pearls is a valuable one. The author asserts that in many cases where pearls are believed to have lost their lustre, to have died or partly died, there is good reason to believe that they never

were of really fine quality, and he cites evidence to show that pearls change but slightly in the course of time.

Corot and his Friends. By EVERARD MEYNELL. (London: Methuen.) 10s. 6d. net.—One of the founders of the New French School of landscape painting, Corot occupies an exceptionally high position in the history of modern art, and has justly been called the epic, as Rousseau was the lyric, poet of the famous Barbizon group of masters. As a matter of course, a man of such importance has been the subject of many important monographs, amongst which those by his fellow-countrymen Robaut and Moreau-Nélaton are specially appreciative and illuminating. Frankly acknowledging that he relies for his facts on them and other predecessors in the same field, Mr. Meynell, in his "Corot and his Friends," has endeavoured to reconstruct the environment in which the light-hearted painter lived, and to bring out the distinctive peculiarities of his fascinating personality, wisely refraining, however, from any attempt at original criticism of his work. The result has been the production of a very readable volume, although it must be admitted that some of the anecdotes related are very trivial. The illustrations leave much to be desired, failing, as they do, to render the ethereal beauty of the atmospheric effects that is the chief charm of the originals.

A Short History of Engraving and Etching. By A. M. HIND. (London: Archibald Constable & Co.) 18s. net.—The author's apology for augmenting the bibliography of engraving by issuing this history appears to be the only superfluous thing in it. There is certainly no need for any apology of this sort, for the literature of art has hitherto lacked such a general survey of the history of engraving as that which he has now given. The historical portion of the work, running to over 300 pages, is universal in its scope; starting with the dawn of the art of engraving in the 15th century, he traces its evolution and that of etching, which made its *début* in the following century, onwards through their successive stages, first in one country and then in another, down to the present day, or, to be more accurate, to the present year. Mezzotint and other tone processes, including printing in colours, are treated in a separate chapter; and as a preliminary to the general history an account is given of the processes and tools employed by the graver of various denominations. Three appendices of great value to the collector and student are added, one containing a classified list of engravers arranged according to countries and

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dates, another a comprehensive bibliography, and the third a list of some 2,500 engravers and etchers from the earliest times to the present day. Over a hundred illustrations interspersed throughout the text aid the reader in following the progress of the art from century to century. That the author has expended a prodigious amount of trouble and care in the writing of this short history is evident, and the extensive knowledge he has brought to bear on the subject, coupled with the judicious way in which he has dealt with the work of individual artists, especially those now living, should ensure for the work a leading place in the literature of this branch of art.

Jewellery. By H. CLIFFORD SMITH, M.A. (London: Methuen.) 25s. net.—To trace the evolution of personal ornament from the earliest times to the present day, noting the reflection in it of the distinctive peculiarities of the various peoples for whom it was designed, is a task that might well have appalled the most enthusiastic student, yet it has, on the whole, been successfully achieved by Mr. Clifford Smith, in his scholarly volume—one of the useful Connoisseur's Library—that is illustrated with a large number of excellent collotype reproductions of typical examples of jewellery, ranging in date from early Phœnician to nineteenth-century work. The account of Egyptian jewellery is an excellent illustration of Mr. Smith's thoroughness in tracing effects to causes, for he points out that most of the later forms of ornament are represented in the relics found in the valley of the Nile. He notes the inferiority of the jewels discovered in tombs to those worn by the deceased during their lives, and dwells on the fact that the personal ornaments of the Egyptians have, in addition to their actual purpose, an emblematic signification, the interpretation of which throws no little light on religious and historical problems. Fascinating as are the chapters on antique work, however, those on mediæval jewellery, in which that of England, especially in the 16th century, is considered at great length, will probably appeal most forcibly to the general reader, so exquisitely beautiful in design and execution are some of the examples described, and so romantic the associations connected with Tudor and Stuart relics. A Catalogue Raisonné of the illustrations, an exhaustive Bibliography, and a good Index give additional value to the work, the most complete general survey that has hitherto appeared in England of a branch of applied art that is now undergoing a new Renaissance under the auspices of a band of talented craftsmen, both in this country and on

the Continent, who, while keeping in touch with the best traditions of the past, are far from being mere imitators of the craftsmen of old.

Sir Christopher Wren. By LENA MILMAN. (London: Duckworth & Co.) 7s. 6d. net.—At a time when there have been some alarming rumours concerning the safety of St. Paul's, it is interesting to find a new life of the Cathedral's famous architect. In these days of detailed specialisation it is almost impossible to imagine that a man already a brilliant mathematician, a well-known astronomer—he was Gresham Professor of Astronomy at the age of twenty-five!—should be able to take up also architects' work and to accomplish the tasks that lay before him in such a masterly manner. In private and public life alike of a charming and unassuming character, as is testified by the number of his friends, among whom he counted many who were also his rivals, Sir Christopher Wren was hampered by an over-modesty, and, as Addison writes of him in the "Tatler," "this Bashful quality still put a damp upon his great knowledge . . . so that here we find 'the modest man built the city, and the modest man's skill was unknown.'" John Evelyn, himself one of those friends who were also rivals, in his diary calls him "that incomparable genius, my worthy friend Dr. Christopher Wren," but though not strictly speaking "unknown," his genius went certainly unrewarded, and when Royal favour was withdrawn he was compelled to retire to his residence on Hampton Court Green, where "in Solitude, and as well pleased to die in the Shade as in the Light," Sir Christopher passed the last five years of his life. Even then his philosophic temperament enabled him to take delight in scientific pursuits, and to live oblivious of the malicious attacks upon his reputation and the unworthy aspersions cast upon his integrity as Surveyor General by those to whom his fall meant promotion, till, at the age of ninety-one, he passed peacefully away. Miss Milman has written a most interesting life of a fascinating personality, and has, moreover, added to the value of her work by including upwards of sixty illustrations, from photographs, of Wren's work in both ecclesiastical and domestic architecture.

Gli Impressionisti Francesi. By VITTORIO PICA. (Bergamo: Istituto Italiano d'Arti Grafiche.) 8 lire 50.—Since the publication, four years ago, of Wynford Dewhurst's able study of Impressionist painting, no authoritative work on that branch of art, which has not even yet reached its final development, has appeared in England, for which reason it is much to be desired that some competent

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hand should undertake the translation of Signor Vittorio Pica's exhaustive review of the work done in France since the death of the pioneers of the new movement. The Italian critic has won a European reputation for his well-balanced judgments on contemporary painting, and includes in his latest book, in addition to all the well-known French masters of Impressionism, many artists who have only quite recently made their position, giving reproductions of a large number of typical pictures, some few of which might, it must be owned, have been omitted, their realism detracting somewhat from the value of an otherwise useful and attractive publication. Specially fine are the *Wood Planers* of Gustav Caillebotte, the series of landscapes by the long neglected Boudin, and those of Jongkind, the various masterpieces of Raffaelli, Pizarro, Renoir, etc., and some few of the studies of Mary Cassatt and Berthe Morisot, two of the most distinguished of a group of women who have recently made their mark in France.

Memoirs of the Dukes of Urbino, illustrating the Arms, Arts, and Literature of Italy, 1440—1630. By JAMES DENNISTOUN OF DENNISTOUN. A new edition, with Notes by EDWARD HUTTON. (London: John Lane.) 3 vols. £2 2s. net.—More than half a century has elapsed since the first edition of these Memoirs was published, some three years before Dennistoun's death, which took place in 1855 when he was in the prime of life. From the first held in high esteem not as a mere local history, as the title might seem to suggest, but as a standard work on the state of Italy at large during the period of which it treats—the most glorious throughout the whole course of Italian history—it has unfortunately long been practically inaccessible to the majority of students, who will therefore be grateful to Mr. Hutton and his publisher for again placing it within reach. Like the original edition this new one is issued in three volumes, the entire work having been reprinted verbatim with the chronological tables and numerous appendices (mainly documentary) belonging to each volume. In going through the work

chapter by chapter and making his notes thereon, the editor found Dennistoun's facts "wonderfully sound"—a striking testimony to the thoroughness of the author's researches in a field which offered many difficulties to the investigator. It was otherwise, however, with his critical opinions, for, as Mr. Hutton remarks in one of his notes, the author's judgment was at fault in regard to nearly every great man of whom he wrote. In the divisions dealing with art Mr. Hutton has found it necessary frequently to disagree both with the facts and with the views expressed by Dennistoun. When the work was first published, it was these divisions which called forth most praise from critics, but many of the opinions he gave utterance to, especially those concerning modern tendencies, will fail to find general acceptance now. In spite of this, however, the work as a whole, containing as it does much matter of interest that cannot easily be found elsewhere, will prove a desirable acquisition to the library of the student of Italian history. The three volumes have been very tastefully produced, and the value of the new edition is considerably enhanced by the large number of full-page illustrations included in it. They number more than a hundred, and have been selected by the editor as bearing, in one or other way, on the history unfolded by the author.

"*The Tempest.*" With illustrations in colour by PAUL WOODROFFE and songs by JOSEPH MOORAT. (London: Chapman & Hall.) 10s. 6d. net.—Mr. Woodroffe's illustrations to Shakespeare's play were shown recently at the Baillie Gallery, and the



"THE RUINS IN THE WOOD" (COLOURED LITHOGRAPH)

BY KARL BIESE



"NOONDAY HEAT" (COLOURED LITHOGRAPH)

BY HANS SCHROEDTER

reproductions, though very good, cannot quite give full expression to the charm of the originals. The drawings have been brought to a degree of elaboration and finish that is not always in keeping with the lightness and delicacy demanded by the subject. Mr. Woodroffe is, however, possessed of imagination and a feeling for decorative effect, and though in some cases the colouring is a little harsh and unrestful, in others, notably the frontispiece, and "On the bat's back do I fly," he has given us pictures both charming in design and pleasing in colour. Mr. Moorat has written new music for the old songs.

Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart. By DR. ULRICH THIEME and DR. FELIX BECKER. Vol. II. Antonio da Monza—Bassan. (Leipzig: Wilhelm Engelmann.) Stitched 32 Mks., cloth, 35 Mks.—The first volume of this publication having not long since been noticed in these pages, it is only necessary to say here that this second volume shows every sign of having been compiled with the same painstaking care as the first. The usefulness of the work for purposes of reference cannot be overrated, for not only does it comprehend within its purview all artists of more than local fame, living and deceased, and of every nationality, but all architects and artist-craftsmen of note are also included.

The Pinafore Picture Book; the Story of H.M.S. Pinafore. Told by Sir W. S. GILBERT and illustrated by ALICE B. WOODWARD. (London: Geo. Bell & Sons.) 5s. net.—"Pinafore" has come to be regarded as something almost in the light of a

classic, and this story book appears very appropriately at a time when there is a revival of this tuneful comic opera. The text, written by Sir W. S. Gilbert in his usual delightfully whimsical manner, is practically an elaboration of the original libretto, and there have also been included several excerpts from the score. The illustrations, sixteen in colour besides several in the text, are from drawings by Miss Woodward, and in each case are characterised by a dainty charm that accords well with the quaint humour of the story.

Mr. Batsford has recently published the third and last part of Messrs. James A. Arnott and John Wilson's elaborate work on *The Petit Trianon, Versailles*, which is issued to subscribers at £1 1s. net per part. In this work are reproduced a large number of measured drawings and photographs of the exterior of the building and its interiors, drawings to scale and photographs of many of the interesting articles of furniture preserved in it, such as tables and chairs, details of iron and brass work and other decorative features of the palace. In an introductory note the history of the palace is briefly recounted.

The two coloured lithographic prints which we reproduce on this and the preceding page belong to the Voigtländer series of Artist's Auto-Lithographs, published in this country by Messrs. Asher & Co., of Bedford Street, Covent Garden. The pictures in the series now number more than a hundred, and in the list of artists responsible for their production we note the names of many whose work as painters is well known to readers of THE STUDIO. The pictures are designed by the artists with special regard to the exigencies of the lithographic technique, and the artists not only transfer the designs to the stones, but superintend the process of printing. The subjects are very varied, and include landscapes, architecture, mountain scenes, seascapes and figure subjects, and at the moderate price at which they are issued (most of them are 5s. or 6s. each) they are admirably adapted for schoolrooms, clubrooms, and nurseries. Those reproduced measure $27\frac{1}{2}$ by $39\frac{1}{2}$ inches.

The Lay Figure

THE LAY FIGURE: ON A STORY WITH A MORAL.

THE LAY FIGURE: ON A STORY WITH A MORAL.
"I HEARD a quaint story the other day. May I tell it to you?" asked the Art Critic. "It seems to me to have a rather useful moral."

"Tell it by all means," replied the Man with the Red Tie; "a good story is always to be welcomed."

"Well, here it is," continued the Critic. "A friend of mine, a well-known artist, wanted to let his house. It was a real gem of a house, as he considered, and he had taken the greatest possible pains to decorate it beautifully and to fit it up with all the little adornments that satisfied his fastidious taste. Living in it had been a perfect joy to him, so he thought that finding a tenant for so attractive a place would be an easy matter enough. He invited a house agent to inspect it; the agent came, went solemnly through the rooms, and at last with the verdict, 'no gentleman would ever take this house, it is only fit for an artist,' crushed all my friend's hopes and left him in a condition of speechless amazement."

"What a silly story!" broke in the Practical Man. "I cannot see any point in it whatever."

"Not so silly as you think," cried the Man with the Red Tie. "It is an excellent illustration of a very common point of view, and it is lamentably true to nature."

"And it has a moral, has it not?" asked the Critic.

"Distinctly it has a moral," returned the Man with the Red Tie; "a moral which is rather depressing. It opens up such a vista of stupid prejudices and ignorant conceit that it makes me feel sad."

"Do try and control your emotions," scoffed the Practical Man; "there is no need to take the thing so much to heart. The moral I deduce from this little anecdote is simply that the house agent knew his business and the artist did not, and that when the man who did not understand business came in contact with the man who did, he suffered a painful disillusion—as he always does."

"Then I gather that you consider the house agent's comment to have been a sensible expression of an opinion based upon experience," said the Man with the Red Tie.

"Quite so," answered the Practical Man. "The agent knew what his clients would be likely to want and that artistic vagaries would be repellent to all people with commonsense. I call him decidedly a sensible and shrewd man who had kept his eyes open and had acquired a very useful under-

standing of human nature. The gentleman who wanted a house would not care to live in one which looked like something half studio and half museum, as an artist's place generally does."

"Now we are getting at the moral of the story," commented the Critic, "and the moral seems to be that artistic taste is not merely a drug in the market but actually an offence to the ordinary man."

"I really think that is the most intelligent remark I have ever heard you make," laughed the Practical Man. "You are improving at last."

"Would you kindly tell me why artistic taste should be offensive to men like you?" asked the Man with the Red Tie. "What is the reason for your extraordinary dislike of art and everything and everyone connected with it?"

"Because art is so useless, so unproductive, so impractical," replied the Practical Man, "so opposed to all the serious facts of existence, that to have anything to do with it is to stamp oneself as a man with no sense of responsibility. I can quite understand the unwillingness of any sane person to live in a house where an artist had allowed what he calls his taste to run riot. Why! such a house would hardly look respectable, and the people who settled in it would run the risk of being suspected of artistic inclinations; in other words, of being doubtful members of society."

"Then you would contend that ugliness is the chief essential of respectability!" exclaimed the Man with the Red Tie. "Great Heavens! what a joyless, hopeless affair life would be if your belief were universal!"

"I am afraid that this belief is more general than we think," sighed the Critic. "It has its origin in that puritanical spirit with which this nation has always been cursed, but the peculiarly debased form which it has assumed in our times is due to the delusion that money-making is the only respectable pursuit. The artist, in the superiority of his intelligence, sees that the mere amassing of money is not the one and only end; he spends his money in surrounding himself with beautiful things. But thereby he earns the suspicion and the dislike of the people who measure respectability by the balance it keeps at the bank. When ugliness is so cheap, to try and escape from it is plain proof of profligacy, and so the artist, they argue, is on his own showing a profligate and a blot on our social state. Of course he is being judged by his inferiors, but as they are so enormously in the majority what chance has he of justice?"

THE LAY FIGURE.

Holiday Art Books

HOLIDAY ART BOOKS
"THE GALLERIES OF EUROPE," of which we have received two portfolios in twenty-five parts from Ritter and Flebbe, Boston, Mass., presents a fine series of large color plates, reproducing the important pictures of the galleries comprised. Each master is represented by a full-page color plate, with accompanying descriptive text, excepting such occasional outstanding figures as that of Rembrandt, to whom the entire seventh part is given over, including eight plates.

MODERN art of Spain to many lovers of painting begins and ends with Marino Fortuny. He struck a strong chord of admiration in the later sixties, which extended from the European capitals to the United States; so strong, indeed, remarks A. G.

Temple, author of "Modern Spanish Painting," that ever since then the eye had seen, as it were, Fortuny only when the modern art of this country was mentioned.

We have now to thank Messrs. Lippincott & Co. and Messrs. Arnold Fairbanks & Co., Limited, London, for a most sumptuous and beautiful volume de luxe, just published, "Modern Spanish Painting," by A. G. Temple, F. S. A., as one of the most important contributions to publication in art of 1908.

Mr. Temple's book supplies the entertaining record that was needed for English readers.

The need of such a work as this was especially apparent after the exhibition of a collection of Spanish paintings at the Guildhall, in London, in 1907. The exhibition was intended to show that, while Fortuny might stand preeminently above his fellows, there were others of his nationality en-



Courtesy of Messrs. Ritter & Flebbe

CORNELIS DE VOS
PORTRAIT OF HIS DAUGHTERS

FROM "GALLERIES OF EUROPE"

Holiday Art Books

titled to hold high positions and whose reputations in Spain and France were by no means inconsiderable, but whose established fame as painters had failed to reach English and American shows. Three hundred numbered copies of the volume comprise the edition. There are fifty-six plates in photogravure, of which six represent the work of Fortuny, including *A Negro of Morocco*, *The Spanish Marriage*, *The Selection of a Model*, *The Garden of Poets*, *Moorish Fairies* and *A Fan*.

FROM A. C. McClurg & Co. comes a new revised and enlarged edition of Rosa Belle Holt's "Rugs, Oriental and Occidental, Antique and Modern." The revision is intended to supply the most recent information obtained by investigation throughout the United States, by later study in Europe and by personal observation in the Orient. Among the thirty-four illustrations are twelve plates in colors upon which elaborate care has been used to insure accuracy in the tints of complicated patterns. The frontispiece, reproducing an antique Tabriz silk rug representing the individual kneeling squares on the floor of a mosque, is an unusual example of color printing.

IN "ARTS AND CRAFTS IN THE MIDDLE AGES" Julia de Wolf Addison treats of a large number of the arts which engaged the skill of the medieval workers, including gold and silver, jewelry and precious stones, enamel, metals, tapestry, embroid-

ery, sculpture in stone, wood and ivory, inlay, mosaic and the illumination of books. The volume is attractively made, with colored frontispiece and decorative cover design. (L. C. Page & Co., Boston.)

TWENTY-SIX Whistler etchings are reproduced in the handsome publication which the Century Company has given Otto H. Bacher's entertaining reminiscences, "Whistler in Venice." Many of the illustrations are from states of the plates not before reproduced. There are also three Whistler lithographs and five Whistler letters, together with thirteen etchings and photographs by Mr. Bacher. This contribution to Whistleriana has its basis in the friendship that existed between author and subject and will be a pleasure to the admirers of both artists and important to students of Whistler's art and life.

ALGERIA and Tunis are laid under tribute by that genial traveler, Francis Miltoun, in his latest book, called "In the Land of Mosques and Minarets." (L. C. Page & Co.) The illustrations, as in previous attractive volumes by these same hands, are from drawings and paintings by Blanche McManus.

JULES GUERIN's illustrations for Robert Hichens's articles on "Egypt and Its Monuments," which have attracted attention in the *Century*

Magazine by their bold, assured color, help to make a fine example of the typical gift book when collected. An unusual interest in Africa is anticipated this year, and this is, perhaps, a timely reminder that wild game is not the whole story. Besides the color pictures, there are about forty full-page reproductions from photographs.



Courtesy The Century Company

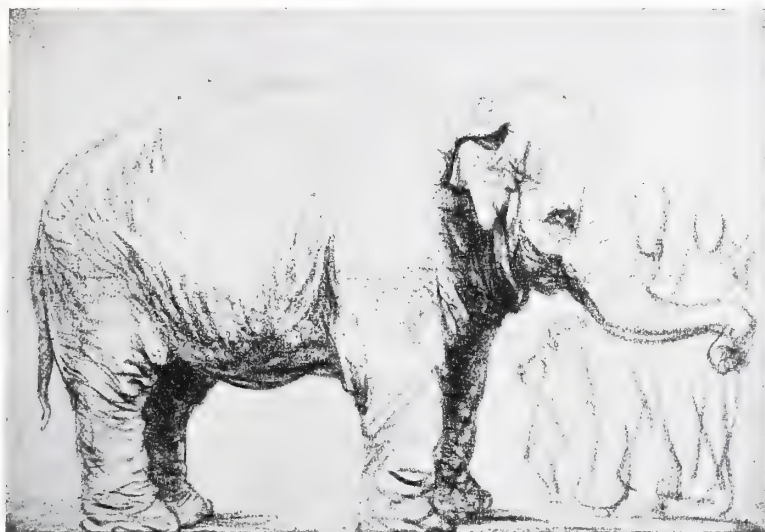
"NOCTURNE"
BY WHISTLER

LVIII

FROM OTTO H. BACHER'S
"WITH WHISTLER IN VENICE"

PROFESSOR G.
BALDWIN BROWN

Holiday Art Books



Courtesy Charles Scribner's Sons

DRAWING IN
BLACK CHALK

FROM "REMBRANDT"
BY G. B. BROWN

adds an admirable book on Rembrandt to the series of art studies imported by the Scribners. He separates the biographical, historical and critical aspects of his subject in the present methodical fashion of the monographist, and in the critical portion deals with the drawings, etched work and paintings separately. Especially for purposes of reference or for systematizing one's acquaintance with the known and inferred facts of the painter's career, this book is to be highly commended.

A. M. CALDWELL & Co. have added to their little series, "The Great Art Galleries," an attractive pocket book of reproductions from the Glasgow Gallery, with Whistler's portrait of Carlyle as frontispiece. Esther Singleton brings out through A. C. McClurg & Co., in the Standard Galleries Series, a careful resumé of the treasures of Holland, a compact book convenient for reference by titled paragraphs and carrying forty-six illustrations. The same house has begun a delightful series of small treatises edited by Cyril Davenport, with the general title, "Little Books on Art." Jewelry, Book Plates, Enamels and Miniatures are the subjects of the volumes ready. Illustrations, some in colors, will be found adequate to their purpose in all. Frederick Lawton has written a shorter sketch from his biography of Rodin and the later essay appears as an attractive little volume, with two dozen illustrations from the press of Mitchell Kennerley. A biographical sketch of Carl Wimar, the painter of fron-

tier life, by William Romaine Hodges, is published with illustrations by Charles Reymershoffer, Galveston.

FRANK FORREST FREDERICK issues from the Manual Arts Press a small brochure on the wash method of handling water color. This reprint and revision of an article which recently appeared in the *Manual Training Magazine* will be found suggestive by drawing teachers and others.

ONE of the most delightful of this season's books is "The Life of James McNeill Whistler," by Elizabeth Robins and Joseph Pennell. The publishers, J. B. Lippincott Company, have brought the two vol-

umes out in a form that befits so fastidious a subject, the bookmaking and presswork being of the best. The illustrations with which the volumes are plentifully supplied are excellently done and in themselves offer an interesting biographical record.

The text has the éclat, without in the least needing it, of an already more or less well-aired conflict between the biographers and the executrix, a difficulty which has resulted in excluding from the book letters written by Whistler. They would, no doubt, have added to the charm of the work, and it seems a pity that his authorized biographers were not allowed to make use of them. It is doubtful, however, that the unwarned reader would realize any such lack on following the narrative.

Any full account of Whistler is likely to be interesting and even entertaining. The Pennells appear to have maintained a balance both of judgment and taste that fully justifies the artist's choice and designation of them. Mr. and Mrs. Boswell are always in sympathy with the subject, but they keep their heads and will by no means be rushed into the too customary absurdities by their admiration, which possibly goes to show that even for writing a life two heads are better. On the other hand, at times they have an outspoken way of reciting the sayings and doings of persons whose eyes will probably fall upon the pages which almost recalls the unflinching truthfulness of Whistler himself, but which does, to be sure, add a smack of verisimilitude to the picture of his entourage.

"Have nothing in your houses that you do not know to be useful, or believe to be beautiful."—WILLIAM MORRIS.

The National Society of Home Art and Decoration

The purposes of this society are as follows:

1. To secure the adoption by building contractors, architects and owners of better standards of design and decoration in the average American homes, city, village and country.

2. To urge the study of the principles of home art, architecture and decoration in schools and educational organizations.

3. To take part in the exhibitions of architectural and arts and crafts societies, with a view to the assembling of designs and examples bearing upon the subject.

4. To conduct through the columns of *THE INTERNATIONAL STUDIO* a department of suggestions to readers and members of the society, and also to conduct an established inquiry department, through which, by

publication or personal replies, information bearing in any way upon the subject may be readily secured in so far as expert authorities and careful consideration can supply it.

5. To keep members informed concerning publications and exhibitions, through the columns of *THE INTERNATIONAL STUDIO*, and the bulletins and publications that the society may be called upon to issue.

6. To cooperate with local clubs and associations in supplying exhibitions, lectures, lantern-slides, etc.

An advisory committee of eminent specialists will shortly be elected and their services invited in their several capacities.

For information concerning **MEMBERSHIP**, apply to the Treasurer, Mr. Pendleton Dudley, 34 Pine Street, New York.

THE LITTLE HOUSE—ITS POSSIBILITIES AND ITS CHARM

THE cottage or inexpensive small house built in America some twenty years ago showed little variety in design or arrangement. It was built for the occupancy of people of small means, and, in accordance with the fallacy dominating that period, because it must be cheap it could not be beautiful.

Happily, the home of the same class built at the present time presents a widely different picture. Many of these embody floor plans and designs showing the perfection of convenience, simplicity, and suitability, which make for true beauty. Case-ment windows—diamond paned—with deep seats

built beneath them; the long French window opening on a garden or flower-bordered terrace; the quaint and inviting ingle nook with high-backed settle flanking the open fireplace—all of these details fit well into the schemes of the modern cottage, if one cares to take advantage of them. They are fascinating to contemplate and grow in the affections when one lives with them.

Where the prospective householder is given over to an ideal, when the house of his dreams assumes a definite form and shape, his architect should be taken fully into his confidence. If the dreams are impractical (as, alas, they too often are!) he may be led into other paths, the architect's plan embodying wherever possible some of the client's cherished schemes. To learn to appreciate the simple and



"THE TOTAL ABSENCE OF BRIC-À-BRAC AND UNNECESSARY ORNAMENT PROVE THE DESIGNER OF THIS ROOM TO BE A TRUE EXPONENT OF WILLIAM MORRIS'S CREED"

The Little House



“HERE THE MOTIF OF ‘SIMPLE UNDECORATED SURFACES’ IS ESTABLISHED BY THE STANDING WOODWORK”

true in form, line and color, to realize that the suitable only is beautiful, will make largely for the better understanding which should exist between architect and client. It is the object of this department, each month, to lay before our readers certain suggestions along the lines of interior decoration and furnishing, which, if so desired, may be embodied in the home of moderate cost. To learn to abjure that which is artificial and false will quickly bring an appreciation of the true and beautiful.

Natural structural materials, wood, stone, brick and cement, frankly offered in undecorated simplicity, it will be realized, are far more beautiful than the artificial effects of veneered surfaces, applied plaster scrolls and turned and highly varnished grills of wood. Many of the less expensive woods which are used for the interior finish of houses are susceptible of very beautiful effects when stained in natural tones and given a dull surface. Cypress, ash, chestnut, white and yellow pine, poplar and whitewood may, any of these, be successfully used. Of late years we have

awakened, largely through the influence of the Japanese, to the beauty of the grain of even the commonest woods. Much of the exquisitely toned work of these remarkable people is in soft woods. Great care should be taken in the selection of the wood used for the interior of the cheapest house, and all detail should be perfectly plain, thus giving a distinction not to be obtained in any other way in work of moderate cost.

It is frequently considered the best plan to leave the side walls of the house uncovered for the first year. Often the soft gray of the undecorated plaster will be found pleasing, but there are conditions which arise making some treatment of the walls a necessity. The finish recommended may be either a water-color wash or two coats of oil paint so applied as to insure a dull surface. The first coat will be much less if the water-color wash is used, and this is a temptation, but the lasting qualities and washable surface afforded by the oil paint results in its paying for itself. Beautiful color effects may be secured through either medium.

The Little House

The accompanying illustrations show excellent types of rooms, which may be regarded as models of their kind.

The simplicity of the decorative treatment and fittings of the Colonial living-room furnishes an example of the beauty of restraint. The absolutely plain detail of the standing woodwork, the wall covering of neutral-tinted Japanese grass cloth and the strength of color and design displayed in the chintz window draperies, together with the softly toned Oriental rugs upon the floor, form a perfect setting for the very choice pieces of old mahogany furniture. The total absence of bric-à-brac and unnecessary ornament proves the designer of this room to be a true exponent of William Morris's creed, which is our Society motto: "Have nothing in your houses that you do not know to be useful or believe to be beautiful."

The contrast offered in the architectural detail and furnishing of the other equally attractive living room will be realized at once. Here the motif of "simple undecorated surfaces" is established by the standing woodwork, which in its color has achieved the natural soft gray that only long exposure to weather can effect. The finish is entirely dull.

Where the home must be furnished, as is often the case, within a certain price limitation, careful study of such rooms as we shall offer from time to time will be useful in determining the general scheme for other rooms, though it may be necessary to purchase less expensive materials. One-toned paper of good color may be substituted for grass cloth; cotton prints of domestic weave may replace the English taffeta, or chintz and the French cretonnes. If care be taken in the selection of color and design, as best fitting the room and its other furnishings, the finished effect will be quite as harmonious and livable as when more costly fabric and furniture are used.

The Department of Correspondence of our Society is inaugurated to supply expert and practical assistance to the home maker. It is hoped that our members will write fully to us, stating clearly any difficulties they may have in finishing, decorating or furnishing their homes. A rough draft of the floor plan, giving exposure of the rooms and showing their relative positions, will enable us to give the desired assistance. Letters of general interest, together with the replies, will be published, unless the writer requests otherwise.



DINING-ROOM IN A REMODELED HOUSE

WAINSCOT OF ASH STAINED DULL GREEN

Christmas Suggestions

CHRISTMAS SUGGESTIONS BY MARGARET GREENLEAF

THE best offerings to be found in the shops, and those of greatest interest to the gift seeker, are such as can readily find a place in the home and become at once a part of the daily life of the recipient, and thus a constant reminder of the affection of the donor—which, when all is said and done, is the real mission of a gift.

The wisdom of the old saying that "He who knows the home of his friend knows also his heart" is as evident to-day as when it was first uttered, though given, perhaps, a slightly different interpretation.

There has never been a period when the decoration of rooms more clearly indicated the taste and character of the occupant, nor has there been a time when the general interest in such matters was so clearly evidenced in the character of the gifts exchanged in the holiday season.



The Craft Settlement Shop

DESK AND CHAIR

CRAFT FURNITURE

Craft Furniture

For the room of simple architectural detail and stained and dull finished woodwork, no more suitable furniture could be used than that which is made in a well-known craft shop. The sturdy sincerity of these pieces appeals to all who appreciate honestly constructed furniture of plain, dignified form. All joinings are fitted and the extending ends strongly pegged through. No glue is used. The color and finish of this furniture should match or harmonize with the standing woodwork of the room in which it is placed.



Lenox, Incorporated
CHOCOLATE SET

Courtesy of Tiffany & Co.
LENOX WARE

Rare China Made in America

The rarest French porcelains are now rivaled by a fine china manufactured in Trenton, N. J. In this ware one obtains the perfection of quality. Charming and beautiful designs, originals and reproductions, are offered. Where one desires to make a gift particularly individual, the Lenox, Incorporated, will submit special designs.

The Quaint in Metals

The quaint old English and Dutch designs embodied in the wassail bowl, and the tankard and flagon set here illustrated, seem especially suited to the good cheer of the Yule-tide. These interesting pieces may be purchased in unfinished copper, porcelain lined or tarnished copper or silver.



Clewell Studios

TANKARD AND FLAGONS

COPPER AND PORCELAIN

Christmas Suggestions



The Duffner & Kimberly Co.

LAMP

METAL AND GLASS

Lamps

Lamps suited to specially designed rooms often prove a wise choice as the season's token to a friend. The character of the room in which they will be used should be well in mind in making the selection. Simple lamps fitted to furnishings of like style may be selected for living-room or library, and shaded candles or small lamp effects for the dining-table are offered, as well as those suited to the exquisite formality of the Louis XV decorations. The prices asked, particularly for the simpler styles, are by no means prohibitive even to the modest purse,



William Galloway
GARDEN FURNITURE

LXIV

and the fine workmanship these show in metal and glass, as well as the beauty of contrasting color, will prove a lasting pleasure to the owner

Terra-Cotta and Pottery Garden Pieces

For the friend who is interested in his garden or patio, the beautiful stand would be particularly suitable. The piece shown in the illustration is of antique design.

Cupid's Sundial

The charm of design and workmanship evinced in the exquisite bronze sundial, the work of Thomas Shields Clarke, sculptor, is but faintly conveyed in the illustration below. The composition is extremely interesting and unusual. The globe rests lightly on the butterfly wings as Cupid in a pensive mood notes the flight of the hours.



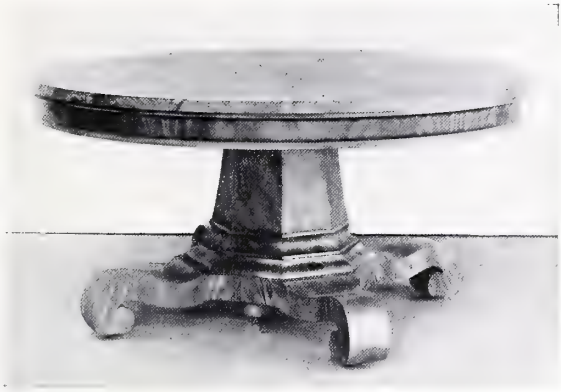
Copyright applied for

The Gorham Co.

CUPID'S SUNDIAL

BY THOMAS SHIELDS CLARKE

Christmas Suggestions



The Berkey & Gay Furniture Co.

DINING-TABLE

CIRCASSIAN WALNUT

Furniture

For the man who lives in apartment hotels or knows the discomfort of restricted closet space, the auto valet offers a solution of the problem. Renewed interest in Circassian walnut for furniture has induced the best makers to present in this wood not only drawing-room and bedroom furniture, but some unusual pieces for the dining-room as shown in the illustration.



Erkins Studios

ROMAN TABLE

STONE WITH MOSAIC

A Rare Table

The Roman table of stone with mosaic inlaid top is 42 by 35 inches and rarely decorative when set in suitable surroundings. The studios supplying this are filled to overflowing with decorative pieces for the house and for the garden.

Tooled Leather

The leather centerpiece of dogwood design, shown in the illustration, would make an acceptable gift, particularly if used on a library table under a lamp of bronze, brass or dull green metal. The colors it shows are soft browns, greens and yellow-tans. In size this disk is twenty-four inches in diameter. The tooling in the center is particularly decorative, working as it does into the conventional flower design.



Beaumont Studio

DOGWOOD CENTERPIECE

TOOLED LEATHER

Carved Furniture

The exquisite hand carving and elegance of shape shown in the Consol table would make it a gift adaptable to any setting. It may be used as chief feature in the narrow entrance hall to the apart-



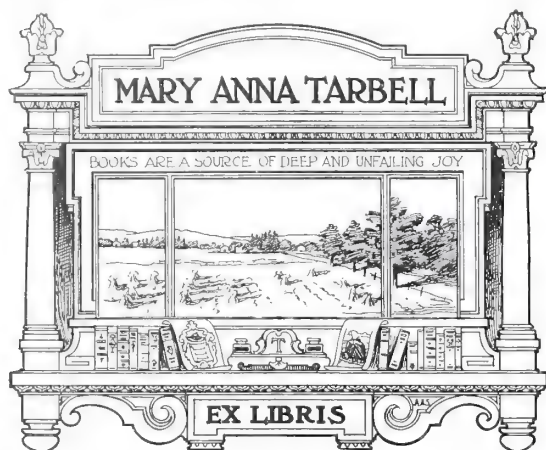
The Tobey Furniture Co.

CONSOL TABLE

HAND CARVED

Christmas Suggestions

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ELISABETH LUTHER CARY

GREEK AND ROMAN TERRA-COTTAS IN THE METROPOLITAN MUSEUM OF ART
BY GISELA M. A. RICHTER

ONE of the favorite materials used by the Greeks in fashioning household utensils and ornaments was clay. Clay was not only cheap and easy to obtain, but its softness and pliability before it was baked offered a convenient outlet to the strongly developed plastic instinct of the Greeks. It occupied, in fact, the place which is now taken by glass and china, and was employed for drinking vessels and dinner service, as well as for small statuettes, which, to judge from the numbers found, must have been used almost in every household. In all the important sites of antiquity—in Asia Minor, Greece, Italy and Africa—they have been found deposited in temples, in tombs, and sometimes in private dwellings. This evidence, coupled with occasional references by ancient writers, shows that they served as dedicatory offerings to deities and to the dead, and as household gods, ornaments and toys. Intrinsically they are, of course, of little value. Their makers, the *κοροπλάσται*, were simple artisans, occupying a humble social position, and their ware was probably as cheap as our modern bric-

à-brac. That artistically they stand on so high a level only shows that in Greece the artistic instinct pervaded all classes of the community and was not reserved for a few prominent sculptors and painters.

Since these terra-cotta figurines form a separate branch of Greek art, practised throughout the several centuries during which the Greek genius was at work, and since they are the product of a distinct class of craftsmen, it is instructive to exhibit the examples of the different periods together and thus illustrate the various phases through which this art passed. This is the practice in most European museums and has now been followed in the Metropolitan Museum of Art. The collection in the Metropolitan Museum, though it shows many gaps which it is hoped will be filled soon, is already representative enough to give a fair idea of the development of terra-cottas and of the changes of custom and taste which influenced the subjects chosen by the makers.

The chief elements which make up the collection are (1) the Cesnola terra-cottas from Cyprus, (2) miscellaneous terra-cottas, chiefly of late date, acquired principally in 1887 and 1888, (3) the accessions of 1906 and 1907, which form the most important part, in that they consist of the Tanagra and Asia Minor examples, to which the popularity of



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FIGURE 1



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FIGURE 2



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FIGURE 3

Greek and Roman Terra-Cottas



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FIGURE 4



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FIGURE 6



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FIGURE 5

terra-cotta figurines in modern times is chiefly due. The Cesnola collection is more interesting from an historical than an artistic point of view. To appreciate it we must realize somewhat the conditions under which Cypriote art was developed. Cyprus, from its geographical position, forming as it does a bridge between Asia, Africa and the Ægean islands, was too important an island not to be coveted by whoever had the power to obtain possession. The result is that she passed from one foreign ruler to another and was never able to assert her own independence. Her art reflects this history only too clearly. The influences of Egypt, Assyria and Greece are in turn apparent, while the steady development of an individual art was made impossible. The collection of figurines as now exhibited occupies about half the wall cases in Gallery 8, beginning with the sections on the north side of the windows and continuing in those opposite. Duplicates and doubtful specimens have been retired, but every distinct type has been retained, so that the collection is still representative. It is arranged as far as possible chronologically, beginning with the examples of the Bronze Age, then passing to the Græco-Phœnician period—so called to indicate the influences of the East and the West—and ending with the Hellenic types, which are in every way similar to the "Tanagraic" terra-cottas. The Bronze Age examples (before 800 B. C.) show clearly how hampered the primitive artist was by

want of experience. He had not yet learned to copy faithfully from nature. Like a child, he was impressed with the most important parts in the human face and body, and gave undue prominence to these instead of coordinating them to the other features and members. Thus the primitive goddesses (cf. Fig. 1) have large, hooked noses, round eyes, enormous ears and prominent hips, and bear little similarity to normal human figures. In the next period, the Græco-Phœnician (800–500 B. C.), much was done in harmonizing the various parts of the body, though the attitudes are throughout stiff and lifeless. It is not until the following period (Fifth, Fourth and following centuries), when Greek influence was paramount, that the conventional poses were given up, to be replaced by natural, life-like ones. The majority of the statuettes belong to the Græco-Phœnician period, which in its mixture of styles is peculiarly Cypriote. The figurines were used (1) as offerings to a deity, and then represent either the deity itself, or the votary in various attitudes, bringing offerings, making music on harp, flute and tambourine, and in the act of worship and supplication; (2) as dedicatory offerings placed in tombs with the dead for their use in the future existence. Among the latter are horsemen, warriors,

Greek and Roman Terra-Cottas

chariots, probably meant to serve as escorts; also boats and beasts of burden, often laden with provisions.

The miscellaneous terra-cottas given by J. W. Drexel in 1888, and those purchased in 1887 and 1888, present a somewhat heterogeneous appearance, but from them we can form some idea of the many different objects which were made of terra-cotta and used as offerings, ornaments and toys, as the case might be. The various animals—bears, lions, cocks, dogs, birds, etc.—served probably as children's toys, or were merely ornaments similar to our own bric-à-brac. The models of ears may have been offerings of a votary who had been cured of an earache and then dedicated these objects to the deity who had helped him. The fragment with the bearded head of a monster is derived from a terra-cotta brazier, of which several complete examples have been found in houses at Priene belonging to the Hellenistic period.

The accessions of the last two years have been placed in the three central cases. They represent the art of terra-cotta figurines during its most flourishing period. From the extensive finds that were made at Tanagra, a town in Boeotia, in the years

1873 and following, such statuettes are often indiscriminately called Tanagra figurines. But after the discoveries at Tanagra had made these little figures famous and supplied them with a name, extensive finds were made not only in Greece proper and the islands, but especially in Asia Minor. Above all, the little town of Myrina, in the neighborhood of Smyrna, yielded a rich harvest. Hence, the name Tanagra applied to all Fourth, Third and Second century terra-cotta statuettes is as incorrect as the appellation "Mycenæan" for objects of the Bronze Age found outside Mycenæ. In the collection of the Metropolitan Museum the Tanagra, Attica, Greece proper and Asia Minor types have been arranged separately and the distinctions which characterize them are thus made apparent.

Before proceeding to describe these various types, mention must be made of one of the most important pieces of the collection (Fig. 2), which antedates the "Tanagra" figures, belonging to the second half of the Fifth century B. C., that is, to the time of Pheidias, when Greek art reached its highest development. The figure, which represents a draped woman or goddess, is unfortunately fragmentary. The head, arms and feet are missing, but the fine



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FIGURE 7



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FIGURE 9



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FIGURE 8

Greek and Roman Terra-Cottas



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FIGURE 10



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FIGURE 12



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FIGURE 14

treatment of the drapery, which falls in simple, dignified folds, without one unnecessary accessory, is so much in the spirit of the higher arts that possibly we have here a sculptor's model. This is the more probable since the dimensions of the figure (16 $\frac{7}{8}$ inches high) are considerably larger than those of an ordinary figurine.

Passing now to the other statuettes in these cases, the characteristic which strikes an observer at once is their simple charm. The artist was not ambitious. He varied his theme but little and never set himself problems which he could not easily solve. But the delicacy of his touch and the subtle variety which he knew how to introduce into his favorite subjects have won for his work a lasting attraction. His subjects were neither deities nor mythological heroes, but the men, women and children of his own time in their every-day appearance. The men are neither as frequent nor as successful as the women. They lack virility and, though graceful, are somewhat insipid creatures (cf. Fig. 3). But in the children and especially the women the artist seems to have found the proper channel for his genius. The refinement and grace of womanhood and the sweet charm of child life are here expressed with a

wonderful understanding and an astonishing variety of treatment. Action is sometimes represented. We find women or children walking, dancing, and playing ball or a game called *ἐφεδρισμός*, which consisted in carrying a companion on the back (cf. Figs. 4 to 6); but by far the majority of the statuettes are simply standing figures, enveloped in drapery, or holding a fan, a satchel, a mirror (cf. Figs. 7 to 14). Considering the



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FIGURE 11

Greek and Roman Terra-Cottas



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FIGURE 15

scantiness of the repertoire it is curious that even in a large collection of such figurines we are never oppressed with a feeling of monotony; slight differences of pose, type and color help to give a fresh interest to each figure. As M. Pottier has well put it, all the Tanagra figures are sisters, but few of them are twins.

The only deity whom these statuette makers sometimes chose to represent was Eros, the god of love. But even then what they fashioned was a purely human figure, with nothing godlike suggested except a pair of wings. A few examples of flying Erotes (cf. Figs. 15 and 16) in this collection show Eros as a dainty, mischievous boy, as far removed from the lofty dignity of the Olympians as are the pretty, worldly maidens and women.

Besides these statuettes, in which delicate charm is the most marked characteristic, there is another class—the realistic figurines and the caricatures. To the former belong such specimens as the old nurse carrying the baby (Fig. 17), or the old woman with the wrinkled face; the latter include grotesque

figures of dwarfs, etc., in which the artist seems to have found expression for his sense of the comic.

The manufacture of these statuettes forms an interesting study. The various processes were as follows: A model was first made in terra-cotta. From this a mold was taken, usually in two pieces. This was baked and then used for making the actual figure, which was prepared by smearing the mold with wet layers of clay until the requisite thickness was reached.

The back, which was made separately, was either molded or made by hand, a layer of wet clay being used to conceal the joint. The base was left open, and almost invariably a vent-hole was left at the back, which allowed the clay to contract without cracking and also served for the suspension of the figurines in cases where this was desirable. The contraction of the clay as it dried made the process of detaching the figure from its mold an easy matter. The heads and arms were molded separately, and bodies made from the same figure were given different heads and arms. In this way the number of types was increased without the necessity of enlarging the stock of molds. The average number of molds used to produce one Tanagra figurine was four or five, and an Eros found at Myrina is made up of as many as fourteen. An opportunity of introducing further variety among the figurines was afforded by retouching them before they were baked, by supplying them with different attributes, and also by varying the scheme of colors. These colors were applied after the whole surface of the statuette except the back

was covered with an engobe of a creamy white color. This white slip, when dry, became flaky, and was then liable to drop off, carrying with it the applied colors. To this fact is due the present appearance of most of the figures, which show little trace of coloring. The chief colors used were red, blue, yellow and black; green is very rare. The chiton was generally painted blue, the himation rose-pink, and the hair a beautiful auburn brown. The method of painting was in tempera, the pigments being opaque and mixed with some stiffening medium.

In rare instances terra-cottas were modeled, not made from molds, as, for instance, a flying Eros, a flying Nike and



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FIGURE 13



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FIGURE 16

Greek and Roman Terra-Cottas



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FIGURE 17

a man in an himation in the collection of the Metropolitan Museum.

The great popularity of the Tanagra and Myrina figurines both when they were first discovered and at the present time led to the inevitable result of their being imitated in great numbers. The temptation with the unscrupulous to reproduce them is the stronger, since it is comparatively easy to escape detection. The clay beds employed in ancient times are still there, ready for use, and the forging of the figurines presents no such difficulties as, for instance, the forging of Athenian vases, whose brilliant glaze has up to now defied successful imitation. But though technically the forgers found the process not difficult, it was impossible for them to reproduce in their work the simplicity and delicacy of the Greek originals. This criticism, of course, cannot apply to those cases in which new figures were made up of a number of old fragments or cast from molds taken from genuine statuettes. The former can be detected only by removing the clay

covering the joints of the fragments, and the latter by the lack of sharpness in the outlines. But the actually new creations of the forger contain elements unmistakably non-Greek. Even if he tries as much as possible to reproduce the old types, he almost invariably adds a touch of elaboration or affectation which, to one who admires the simple charm of the Greek productions, at once strikes a false note. The lackadaisical posture of the heads, the long waists, the languid attitudes, the introduction of unnecessary little folds in the drapery, and the often silly expressions of the faces, are all marks of the modern incapacity to reproduce the Greek spirit. But the forgers were not content only to imitate. They became more ambitious and produced large groups of mythological subjects which the ancient potter had never dared to attempt.

EXHIBITION OF ADVERTISING ART
JUST as we go to press with this issue the announcement is received that the National Arts Club, Gramercy Park, New York City, is preparing to hold, early in January, its Second Annual Exhibition of Advertising Art.

The exhibition will open January 5 with a reception, at which a talk will be given by some artist of note who has had special experience in art applied to advertising purposes upon the relation of art to advertising and its development in the past few years.

The exhibition will consist of designs prepared and used for advertising purposes. These designs



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FIGURE 18

will be accepted and exhibited on their merits as art, to prove that real artistic merit can go into an advertising design and enhance its value as advertising.

Advertisers, advertising agents, advertising designers, commercial artists and others engaged in the preparation of advertising matter are invited to submit designs for this exhibition.

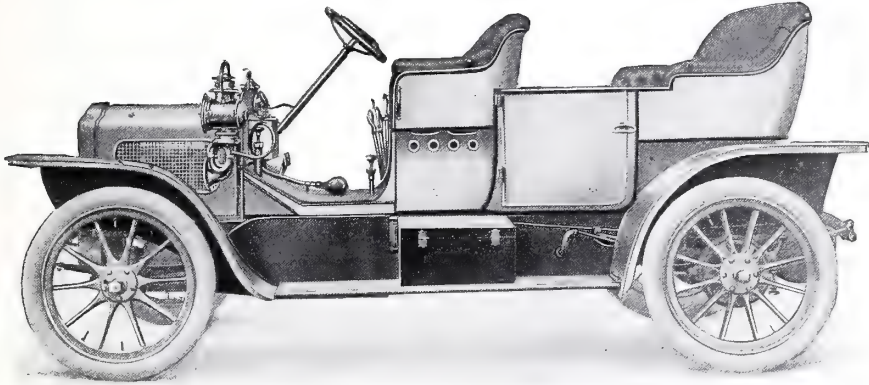
A jury consisting in part of artists or designers and in part of advertising men will select designs for exhibition, and no design will be exhibited that doesn't have real artistic merit, however good it may be as advertising.

The purpose of this exhibition is to show that good art has its place in making advertising commercially more successful, just as such ideas add to the success of interior decoration, furniture-making, textile-weaving, architecture, jewelry and other fields of work which have their commercial as well as their artistic side.

The exhibition held last year was a great success. It excited a widespread interest, attracted a large number of people and was a surprising proof of the real excellence of designing now being done for advertising purposes.

The National Arts Club is anxious to take a broad and catholic position on the question of applied art, and it holds this Exhibition of Advertising Art in the same spirit that it holds its Exhibition of Applied Design in December.

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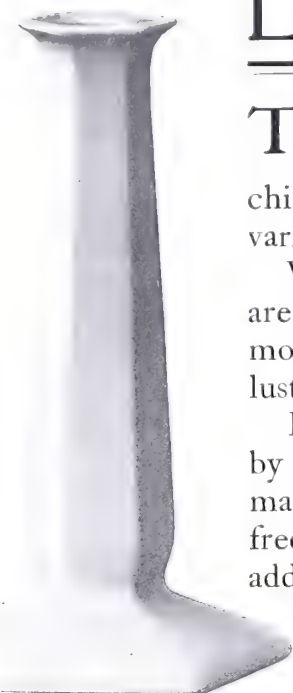
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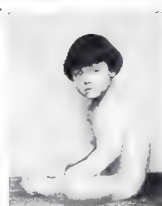
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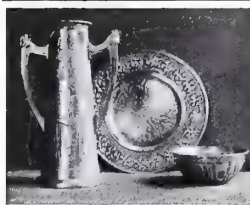
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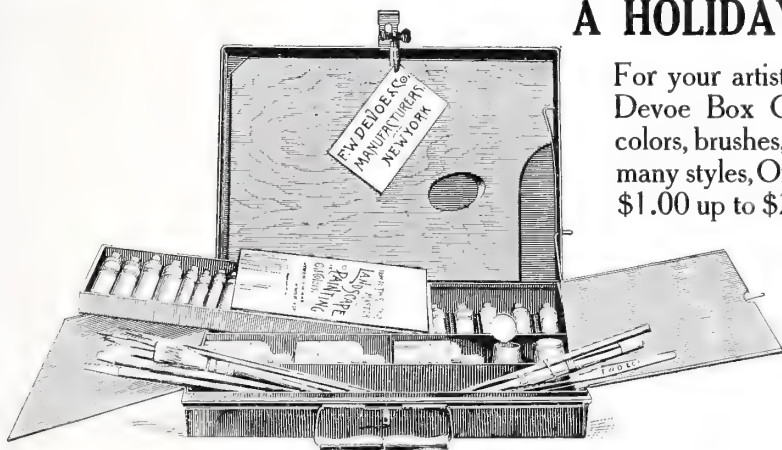
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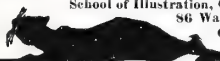
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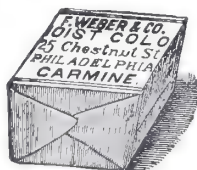
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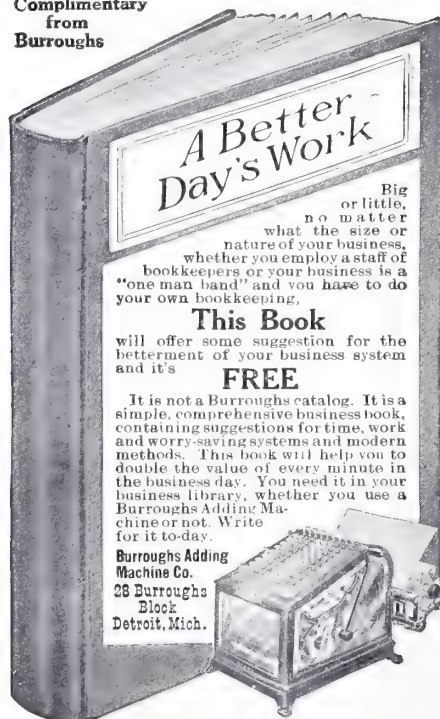
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